DANCEMAGAZINE

1 NOVEMBER 1959 60 CENTS

NYC BALLET AFTER 10 YEARS (pp. 28-35)

...en de Lavallade and Glen Tetley in "Carmina Burana"

Jack Mitch

University of New Hampshire
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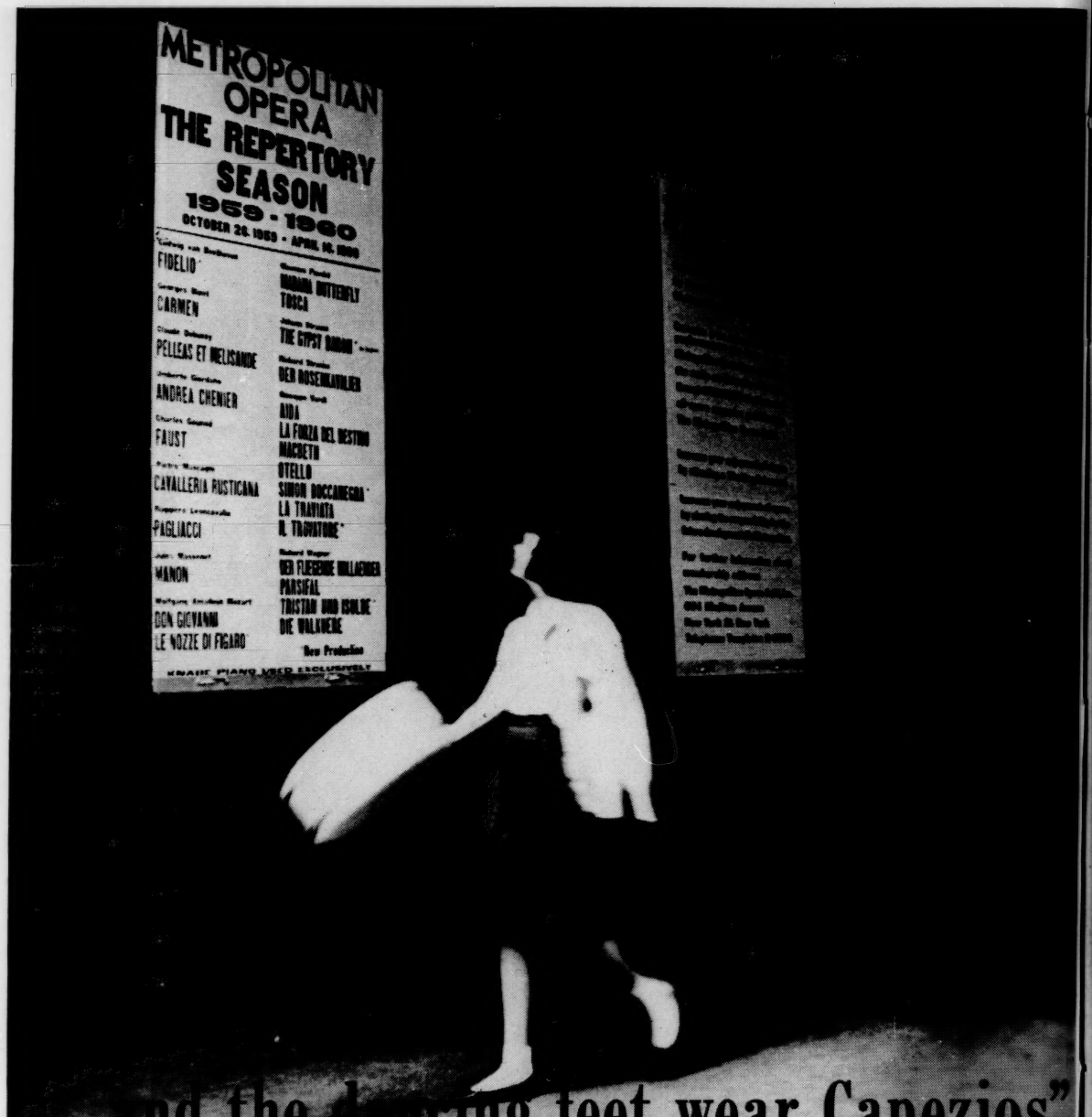

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PRESSTIME NEWS

OBBINS RETURNS IN TRIUMPH

Jerome Robbins is scheduled to return to NYC ov. 5 after accompanying his **Ballets USA** on a pectacularly successful tour of Europe and Israel. heir travels, which began July 4 at the Festival Two Worlds in Spoleto, Italy, were under the spices of the US State Dept. and ANTA. None the Exchange Program's previous cultural exrt items has garnered as much critical and audence acclaim. The influence upon the European nce world of Robbins' dance-theatre and the ique American style of his performers is certin to be far-reaching.

No immediate plans for domestic appearances the co. have been announced. Something might up. Rumor has it that Robbins has asked **Jeanmaire** to guest star with the group.

C BALLET PREPARES

The **NYC Ballet** begins rehearsals this month its Dec. 8-Feb. 7 engagement at NY City nter. Features will be a return of the **Martha ham-George Balanchine** "Episodes," and a ser- of new ballets to music by several So. erican composers (including Mexico's Carlos avez). Contributing choreographers will be lanchine, **Lew Christensen, Francisco Moncion, ques d'Amboise & Gloria Contreras.** Revivals eduled are "Illuminations," "The Prodigal n," "Con Amore" & "Theme and Variations." **Maria Tallchief,** unable to return in the co's rly fall season because of her father's illness e Personals), is expected back on the roster. nmark's **Erik Bruhn** will appear as a guest ist, and **Conrad Ludlow,** following a date with US Army, will resume his roles.

THE OPERA

Latest star signed by the **Metropolitan Opera** let for the current opera season is **Violette dy,** who dances with **Scott Douglas** in "The sy Baron" (choreographers, **Alexandra Dani- & Dania Krupska).** 1st week of the season, ich began Oct. 26, scheduled the new prod. "The Marriage of Figaro," with dances by **hn Butler,** and a revival of "Manon," choreographed by **Zachary Solov.** Dance soloists in "Manon" were corps members **Nancy King, Lolita n Miguel & Donald Martin.**

New Met Ballet members: **Ingrid Blecker, Marjorie Brande, Judith Chazin, Patricia Heyes, ona Hirschl, Janet Mitchell, Joyce Milne, Rosa Starnov, Thomas Cahill, Edilio Ferraro.**

Uptown at City Center, **Robert Joffrey** again staged dancers for "Fledermaus," "The Merry Widow," "Carmen" & "La Traviata." 1st dancers were **Dianne Consoer & Jonathan Watts;** soloists: **ara Leland & Vicente Nebreda;** corps: **Diane nthony, Rita Bradley, Gloria Gustafson, Carolyn orris, Sarah Reed, Pamela Smith, Lee Duggan, erry Miller** . . . In the final perf. of the NYC pera's "Street Scene," **Kelly Brown** replaced **ichard Tone** in the dance lead opposite **Sondra ee.**

TIMES SQUARE TOPICS

There were major switches in choreographic assignments for 2 musicals during their pre-B'way tours. **Herbert Ross** replaced **Onna White** for "Take Me Along;" **Bob Fosse** assumed overall supervision for "The Girls Against the Boys," with **Danny Daniels** assisting in choreography, to which **Boris Runanin** had previously been assigned . . . **Carol Haney** has been signed for a non-dance role in the Shirley Booth starrer, "Loss of Roses." Miss Haney says her dramatic debut does not mean she is giving up dancing & choreography.

In "The Sound of Music," the new Mary Martin opus for which **Joe Layton** is choreographer, **Lucas Hoving** is cast as a Nazi soldier — hardly type-casting for a World War II veteran of the Free Dutch forces! . . . **Dick Sanders** is stand-by for German film star Horst Buchholz, co-starring in "Cheri" . . . **Matt Mattox** is choreographer for "The Pink Jungle," the **Ginger Rogers** opus heading for B'way . . . **Vassili Lambrinos,** choreographer of the Colon Opera in Buenos Aires, now in NYC, will contribute choreography to Leonard Sillman's new "New Faces" this spring . . . Success of **Bayanihan, the Philippine Dance Co.,** at the Winter Garden, brought an extension through Oct. 31.

On the spring schedule is a repertory season by **Martha Graham & Co.** Programs will include her full-evening "Clytemnestra" and 2 new works.

NEW IMPORTER OF DANCE ATTRACTIONS

A new impresario on the concert scene is a vigorous young man named **Jerry Hoffman,** head of **Savoy Enterprises Ltd.** of NYC. Hoffman is specializing in importing foreign attractions, including several of a scale appropriate to the size of Madison Square Garden. His debut offering is the famous mime co., the **Piccolo Teatro of Milan,** which opens a coast-to-coast tour of the US, Canada & Mexico with a 2-week engagement at NY City Center Feb. 23, 1960. 2nd import will be the **Dagenham Girl Pipers & Dancers,** a Scottish co. of 100, an arena attraction which will tour the US & Canada between March & May '60. In the fall of '60 Hoffman brings 2 Chinese groups from Formosa. The **Chinese Nat'l Theatre** opens a 15-week tour at NY City Center in Oct. About the same time the **Circus of the Orient** will embark on a tour of American arenas.

INTERNATIONAL NOTES

In a poll to determine their 10 favorite countrymen, Russians gave 3rd place to **Bolshoi** ballerina **Maya Plisetskaya . . . Pauline Koner,** following her summer appearances at New London, flew to Europe to join her husband, conductor Fritz Mahler. During Oct. she choreographed and taught at **Jia Russkaya's Academia Internazionale** in Rome . . . **Donald Saddler** leaves Nov. 2 for London to choreograph "When in Rome," set for a Dec. 10 opening in the British capital.

Comedy dancers **Mata & Hari** have been enjoying success on a European tour. They did 3 hour-long shows for BBC-TV in London and have since performed in Switzerland, Germany & Paris. They do a 10-week US tour this spring for Columbia Artists Mgt . . . Last month **Marina Svetlova** danced on TV in Milan and, with **Alexis Rassine,** on BBC-TV . . . **Joseph King,** pupil of NYC teacher **Nathalie Branitzka,** has joined **Alicia Alonso's Ballet de Cuba.**

Mona Tritsch of Ludlow, Ky., student of **Vera Nemtchinova** at **Ballet Arts,** NYC, is with the **Marquis de Cuevas' Int'l Ballet** . . . **E. Eddy Nadel,** asst. prof. of folk dance at Boston U., has been given a grant to study next summer in Yugoslavia by the Cultural Dept. of that country . . . **Anne Heaton,** who retired from Britain's **Royal Ballet** last month because of an arthritic foot, signed as ballerina for a less demanding assignment — in a Christmas pantomime in London, to be directed by **Robert Helpmann.**

Donald McKayle is asst. to dir. Robert Breen for "Free and Easy." Cast of the new musical leaves Nov. 15 for Europe to open Dec. 7 in Amsterdam. There will be an 8-mo. overseas tour prior to B'way. During final period in Europe **Sammy Davis Jr.** takes over as star. Until then lead will be played by **Harold Nicholas** (of the Nicholas Bros.)

COAST TO COAST

Agnes de Mille has given part of her original pencil MSS of "And Promenade Home" and a draft of "Dance to the Piper" to Smith College . . . Choreographer **Hal Belfer** has staged the new Tony Martin act . . . **Jack Cole** choreographs "The Billionaire," starring Marilyn Monroe for 20th Century-Fox . . . **Mary Anthony** choreographed "The Dialogue," at Purdue U. In the play were the Dave Brubeck Quartet, Odetta and dancers **Donald McKayle, Louis McKenzie, Cameron McCosh, Dan Wagoner, Bette Schaler, Shauneequa, Baker, Kathleen Stanford** & Miss Anthony.

The **Royal Winnipeg Ballet,** following an Oct. tour of Western Canada, performs in Winnipeg Nov. 23, 24 & 25. New co. work is **Brian McDonald's** "Les Whoops-de-doo," starring **Maria Katronis.**

Gene Kelly is to direct and star in a musical film version of "A Tree Grows in Brooklyn" . . . **Reginald & Gladys Laubin** will give lecture-concerts on American Indian dance Nov. 11-21 on a Maryland tour . . . **Lais,** an ethnic dancer, recently played Lotus Blossom in the Tampa, Fla. Little Theatre's "Teahouse of the August Moon" . . . **Dean Crane** choreographs & dances in Spanish, Hindu, Russian & modern American dances for a Buffalo fashion show Oct. 29 . . . **Anna Sokolow, Merce Cunningham & Alwin Nikolais** & their co's were part of a dance festival at Rutgers U. Oct. 16-17. Nikolais also led a work-

shop . . . **Marta Becket** gave 4 perfs. for children at Penn. State Coll. Oct. 23-24 . . . Coincidental with the appearances of the **Bayanihan Philippine Dance Co.** has been the release by Monitor Records of a disk of repertory music (MF 322, Mono., & MFS 322, Stereo) . . . **Gertrude Lippincott, Robert Moulton** & the **Dance Repertory Group** performed Oct. 28 at the Woman's Club Assembly, Minneapolis . . . Ballet dancer **Jocelyn Vollmar** is the author of "Preludes," a collection of poetry published by the Willing Pub. Co., San Gabriel, Calif.

MARCEL MARCEAU BRINGING OVERCOAT

While French pantomimist **Marcel Marceau** is in the US to appear on the Nov. 1 Dinah Shore Show, he will settle details for a fall 1960 tour, reports Ronald Wilford of the B'way Theatre Alliance. He is scheduled to appear in NYC in late Sept. or early Oct. with his full co. in a production which will include his famous mimodrama, "The Overcoat." Being considered are appearances in Stratford Ont., Vancouver, Chicago & LA. Following a tour with co., Marceau will embark on a series of US appearances with 2 partners.

AROUND NEW YORK

A major work in the Juilliard spring series will be a full prod. of **Doris Humphrey's** "Passacaglia," to be staged by **Jose Limon.** Limon & Co. tour the US in Feb. & March . . . The 6th annual **Conference on Creative Teaching of Dance to Children** is to be Dec. 28-30 at the 92nd St. 'Y'. Preceding the Conference will be a memorial program to Doris Humphrey Dec. 27 . . . **Nora Kaye** was guest speaker at the **NY Ballet Club's** Oct. 18 meeting . . . The **Westchester Dance Players,** dir. **Carol Newman,** will perform "Hello World" with the Westchester Symph. at a Nov. 7 children's concert at the White Plains, NY, HS. Dancers: **Margot Lehman, Madelyn O'Neill, Lorraine Rosenfeld, Edith Rubin, Shirley Steinberg, Patricia Woolner & Jeanne Wechsler** . . . The **Dance Notation Bureau** has completed notes for **Balanchine's** "Serenade" with the help of **Vida Brown** and the financial aid of the Westchester Dance Council . . . A revival of **Murray Louis'** "Entre-Acte" takes place at Henry St. Playhouse Nov. 28-29. Artistic dir.: **Alwin Nikolais;** dancers: **Peggy Barclay, Julie Hamilton & Elfriede Mahler.**

The **Nat'l Ballet of Finland** is due at Brooklyn College Dec. 21 . . . **Rachel Nadav** performed Oct. 16 for the Cooper Union series; **Jean Erdman,** on Oct. 23. Nov. series dancers: **Rita Paar & Co.** Nov. 6, & **Alwin Nikolais & the Henry St. Playhouse Dance Co.** Nov. 20 . . . The **Etienne DeCroux Mime Troupe (Jule Walker, Michael Coerver, Leslie Snow, Neil Taylor, Sonia Spendson, Sterling Jensen** & DeCroux premieres at the 92nd St. 'Y' Nov. 22 at 4 & 8:30 PM . . . **Dance Films, Inc.** has moved to 130 W. 57 St., NYC 19. It has commissioned **Pearl Primus** to photograph African dances and write accompanying text during her current visit there . . . **Daniel Nagrin,** at the 92nd St. 'Y' Nov. 8, 4 PM, offers 3 premieres & repertory works.

Giving Oct. lecture-demonstrations at the Museum of Natural History: **Rachel Nadav, Bhaskar & Felix Fibich.** In Nov.: **Sophia Delza,** 10th; **Jean-Leon Destine,** 17th . . . **Adam Darius** & 11 dancers give a concert of his works at the 92nd St. 'Y' Dec. 13. This is his 1st NYC appearance in 7 years. In the interim he choreographed for the **Ballet der Lage Landen,** Amsterdam, the Malmo Stadsteater, Sweden and Toronto & Hollywood TV . . . **Frances Alenikoff & Sheldon Ossosky** are pictured on the album cover of "Hava Nagila," **Aviv Dance Group** repertory music. Photo is by D.M. photographer **Jack Mitchell;** release by Classic Editions (CE 1047) . . . **NYC Ballet** dancer **Carole Fields** will be Jan. cover girl for "Madmoiselle" . . . **William M. Martin,** 11-yr-old Houston dancer, receives a Radio City Music Hall Award of Merit on a TV presentation. He is a pupil of **Maxine Asbury** . . . **Belle Didjah** choreographed "A Devil's Game" scheduled for the Educational Alliance Playhouse Oct. 30 . . . **Jeanne Elyse** joined "The Boy Friend" at the Cherry Lane Theatre . . . The Chinese Musical & Theatrical Assn. & the Chinese Students Club of Columbia U. presented "The Ruse of the Sleeping Dragon" Oct. 24 at the HS of Fashion Industries. Featured in the "opera" are pantomime, dance & acrobatics . . . The **American Student Group of Laban** is sponsoring a lecture-demonstration by **Betty Meredith Jones** ("The Living Language of Laban") Nov. 14 at the **Turtle Bay Music School.**

Recently, as **Joseph Maharam of Maharam Fabrics** was sitting in his parked car in NYC, two hoodlums forced their way in, put a gun to his head and ordered him to drive off. Instead, he courageously put up a fight, and the assailants fled. Afterward he found on the car floor the gun — which luckily had jammed. As a souvenir, Mr. Maharam has 12 stitches on the back of his head.

PHILHARMONIC CHOREOGRAPHY

Our German correspondent, **Horst Koegler,** attended the recent Berlin concert of the NY Philharmonic. At the end of his dispatch he wrote a PS — "Who devised the fabulous choreography for **Leonard Bernstein** in his conducting of 'La Valse'?"

TELEVISION TOPICS

The Nov. dance spotlight is on NBC-TV. Nov. 1: Dinah Shore Show: **Marcel Marceau;** 3: Dean Martin Show: **Augie & Margo;** 4: "Another Evening with **Fred Astaire,**" with **Barrie Chase** & the Jonah Jones Quartet (see Ballroom USA, p. 72); 6: Bell Telephone Hour: **Jacques D'Amboise, Allegra Kent, Gene Nelson & Taina Elg;** 13: "Music From Shubert Alley": **Marc Breaux, Swen Swenson & George Reeder** in a no. from "Destry Rides Again;" 20: Bell Telephone Hour: **Marge & Gower Champion;** 21: Pontiac Star Parade Special: **Gene Kelly, Carol Lawrence & Donald O'Connor.**

Looking into NBC's Dec. items, Gene Kelly will produce a 2nd show. "Meet **Cyd Charisse**" is Dec. 29. Ed Sullivan, CBS-TV, has the **Takarazuka** dancers for an upcoming show.

PERSONALS

Virginia Freeman Weil, our Washington, D.C. correspondent, mothered a baby girl Oct. 8 . . . Jazz teacher **Frank Wagner** and his wife, actress Marsha Reynolds, became parents of Lisa Francesca Aug. 13 . . . Dance Mag. staff photographer **Radford Bascome** married Rosemary Gray, of "Harper's Bazaar," Aug. 16 in Wash. State . . . **Joe Layton,** immediately after "The Sound of Music" (for which he is choreographer) was launched, married dancer **Elizabeth Russell** . . . **Josephine Jeffers,** formerly of Ballet Russe and the Chicago Opera Ballet, was married Sept. 12 to Ralph Candler in NYC.

Impresario **Marcel Ventura** is on crutches, but back at work in his NYC office, following hospitalization after a car struck him in London.

Alec Tallchief, father of **Maria & Marjorie Tallchief,** died Oct. 12 in Fairfax, Okla., at the age of 70. He was the son of an Osage indian chief . . . **Mary Angelo,** noted dance teacher of Hartford, Conn., died Sept. 20.

SCHOOLS AROUND NEW YORK

Hanya Holm's classes have been moved to the Dance Players Studio . . . **Henry Danton** is to teach ballet at the **Martha Graham Studio** & at Sarah Lawrence Coll. Bronxville, NY . . . **Anna Jooss** is teaching a course on the technique of her father **Kurt Jooss,** at the **Int'l School of Dance,** Carnegie Hall . . . **Goya & Matteo** teach ethnic dance for the American Theatre Wing . . . **Ballet Stage** students, performed Oct. 13 in a lecture-demonstration at the Hillside Memorial Hospital in connection with the dance therapy program, dir. **Joseph de Jesus.** Dancers: **Kathi Hull, Marianne Altieri, John Mineo & Nicki Ippolito.** 'Stage' dir, **Harry Asmus,** choreographed.

Ballet Russe de Monte Carlo School faculty change: **Gertrude Tyven** for **Patricia Casey.** The Phila. branch of the school has moved to Times Aud., Broad & Spruce Sts. . . . **Mary Anthony** offers a Wed. dance workshop course at her studio with acting, improvisation, composition & performing for dancers ... **Calvin von Reinhold,** on the road with "Pink Jungle," resumes teaching at **Ballet Arts** when the show opens on Broadway. Added to Ballet Arts faculty: **Danny Carroll** . . . **Jack Stanley** conducts a 5-wk Sun. series at the **Roberta Fern Dance Studio,** Wash., DC, beginning Nov. 8 . . . **Elizabeth Delza** is teaching creative dance at the Dance Players Studio . . . Classes began at the **Fowler School of Classical Ballet** Oct. 1 . . . **Alvin Epstein, Shai Ophir & Mark Epstein** hold mime classes at their new studio, 171 W. 81 St. . . . **Eve Gentry & Bruce King** instruct at the **Town and Country School,** dir, **Blanche Feisher** . . . **Donald McKayle** taught a master jazz class for the **Westchester Dance Council** Oct. 14. **Fred Berk** offers a Nov. 28 dance program for children at the Eastview Ave. School, White Plains, NY . . .

CHANGE OF ADDRESS

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DANCE Magazine, published monthly by DANCE Magazine, 231 W. 58th St. New York 19, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1959, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, and Canada 1 year $6.00, two years $11.00. Pan-American 1 year $7.00 two years $12.50 other foreign 1 year $7.00 two years $12.50. Single Copies at 60c.

Merce Cunningham will hold a 10-lesson Christmas course at his new studio (63 W. 14 St.) . . . **Elizabeth's Folk Dance Circle**, 950 8th Ave., has ballroom & folk dancing Tues., 8-11 PM.

SCHOOLS AROUND THE COUNTRY

Peter Nelson has joined the faculty of **Irene Comer's Ballet Studio** in Bridgeport, Conn. . . . **Pittman Corry**, artistic dir. of the **Southern Ballet of Atlanta**, & his wife **Karen Conrad** have collaborated with **Sarah Wagstaff Rogers** & her daughter **Pinny Agel** in opening the **School of Southern Ballet**. Miss Conrad & Corry are also on the faculty of Georgia State Coll . . . **Jerry Bywaters**, contributor to Dance Mag., heads the dance dept. at the Dallas, Tex., Theatre Center . . . **Linda Keeler**, aged 16, of the **Virginia Howard Bailey School of Ballet**, Seattle, Wash., has joined San Francisco's **Ballet Celeste**.

John Begg, dir. of **Ballet Carnival**, has joined the faculty of the **Ballet Theatre School of Cleveland**, O., as teacher & choreographer . . . Clearwater, Fla., teacher **Candy Vogel** is now working in Paris . . . The **Ballet Theatre School of Denver** is now called the **Ballet Center School**. On faculty: **Larry Boyette** (dir.), **Elsie Reiman, Beth Fisher, Pat Richards** . . . **Dottie & Joe Stanford** have opened the **Wickliffe Studio**, Cleveland, offering ballet, tap, acrobatics & ballroom.

Karl Klause, formerly with the **Metropolitan Opera Ballet**, is now owner-dir. of The **Dance Academy of Rockville Centre, L.I., NY**. Faculty: **Karen Kanner, Moisha Kubinyi, Nancy Spanier & Jeffrey Bolton**. Courses: ballet, modern, tap, modern & ballroom dance . . . **Mrs. Marguerite Olstowski** teaches ballet to 200 children in Corpus Christi, Tex. . . . **Delia Weddington** heads the dance dept. at Gulf Park, Miss., College . . . San Diego, Calif., teacher **Gladys Bowen**, made an around-the-world-in-80-days trip last summer. Acting as messenger for the Mayor of San Diego, she presented Prime Minister Nehru with a gold key to her Calif. city . . . Faculty at the **Genevieve Jones Dance Studio**, Pittsburgh, includes: **Jeanne Beaman, Charlotte Mady, Janet Shafer, Francis Balter, Wilma Barren, Delores Cotman, Otto Hohing, Clif Kaufman, Isabella Thompson** & Miss Jones.

ASSOCIATION NEWS

New location for the sessions of the **Chicago Nat'l Assn. of Dance Masters** is the Sheraton Towers Hotel, Chicago. Scheduled as faculty for their Nov. 1 meeting: **Ruth Ann Koesun, Billy Muller, Wayne (Bob) Foster, Bob Frellson, Don Le Blanc, Charles Mattison, Jack Wolfram, Grace Hansen**. CNADM has regional meetings Nov. 22 at the Marion Hotel, Little Rock, and Dec. 6 at the Meridian Plaza, Indianapolis.

On faculty for the Nov. 30 material session of **Dance Educators of America** at the Hotel Plaza, NYC: **Harry Asmus, Irene McLean, Jack Stanly, David Harris, Doris Kemp, Constance Mohr & John Sheppard, John & Bonnie Lucchese, Don Byrnes & Alice Swanson, Camille Barbera, Vance McLean** . . . The **Cecchetti Council of America** holds a Refresher Course Nov. 29 at the Park Shelton Hotel, Detroit. The Mich. Committee of the Council held their 2nd ballet workshop Sept. 20 at the **Phil Osterhouse Dance Studio**, Grand Rapids. On faculty: **Virgilino Simmons** of Ann Arbor.

The **Penna. Assn. of Dance Teachers (DMA)** holds an all-day material session Nov. 29 at the Central YWCA, Phila. . . . **Dance Masters of Ohio** met Oct. 25 at the Sheraton-Mayflower, Akron. Faculty: **Marilyn Taylor, Betty Adelman, Ruth & Eddie Hanf** . . . **Okla. Chapter of DMA** met Oct. 11 in Tulsa. Teachers: **Ken Winters, Don Jones, June Runyan, Dorothy Flory** . . . **Dance Masters of Calif.** held their Sept. 13 meeting at the school of **Olga Ziceva** in San Mateo and participated in the 25th anniversary celebration of her school.

Dancing Masters of Wisconsin met Oct. 25 at the **Julia Kuhlig Dance Studio**, Milwaukee. Faculty: **Eddy Smith, Vesper Chamberlin, Jerri Berrington**.

NADAA News: **Greater NY Chapter** met Oct. 11 at the Statler-Hilton to study with **Alberto Gallo, Bobby Southland, Adrienne Parker, Sara Volino, Shirley Connelly**. Next session: Nov. 8 . . .**Wisconsin Chapter** met Oct. 25 at the Milwaukee YWCA. Faculty: **Sandy Ebert, Gerrie Tauter, Gail Hebein, Mary Lou Dennhardt, Ralph Gerspach**. Next session: Nov. 22 . . . **Boston Chapter** met Oct. 25 at the Bradford Hotel, with teachers **Dick Donahue, Grace Bates, Ruth Quinn, Gilbert Perry, Rosemary DeLutis**. Next meeting: Nov. 22.

Among the services offered by the recently formed orgn. **American Dance Examiners, Inc.**, are a graded teaching program in tap & ballet, services of examiners, a teacher-training program, an examiner-training program, etc. Their 1st Symposium was held Oct. 11 at the Durant Hotel, Flint, Mich. Another is scheduled for Nov. 15 at the Deshler-Hilton, Columbus, O. Faculty: **Leon Danielian, Gus Giordano, Jeanne Hinote, Evelyn Kreason**.

For an important "first," see news story on p. 74 about **Associated Dance Teachers of So. Calif.**

30th annual convention of **Texas Assn. Teachers of Dancing** is Dec. 27-30 at the Baker Hotel in Dallas. Faculty: **Thomas Armour, Skip Randall, Rose Lorenz, Gus Giordano, Judith Sproule, Russell Curry, Dorothea Duryea Ohl, J.H. Vandapool** . . . **Dance Masters of Penna. (DMA)** hold their annual convention Oct. 25 at the Roosevelt Hotel, Pittsburgh. Teachers: **Edith Royal, Bob Audy, Jeremiah Richards**.

REGIONAL BALLET — USA

Mia Slavenska has become permanent dir. and ballerina of **Fort Worth Ballet Arts**. Part of her new activities will be heading a school, **Texas Academy of Ballet Arts**, and preparing a nucleus of dancers for a European tour with her in summer '61 . . . **Schenectady Civic Ballet** takes an important step in fostering interchange between regional co's by inviting the **Wilkes-Barre Ballet Guild** to perform its "Quintet in Gay Minor" on the Schenectady co's spring program . . . After Oct. guest teaching in Atlanta & Macon, NYC choreographer **Joseph Levinoff** journeys to Orlando, Fla., to begin his 1st season as artistic dir. of the **Orlando Civic Ballet**. In the offing are 2 original works by Levinoff.

The **Dance Educators of America** convention in Atlanta, Oct. 24 & 25, featured perfs. by the **Atlanta Civic Ballet** and the **Southern Ballet of Atlanta** . . . On Oct. 8 the ACB performed at Brenau Coll., Gainesville, Ga. New work for the co's spring season will be choreographed jointly by co. dirs. **Dorothy Alexander & Merrilee Smith** . . . The Southern Ballet performs Nov. 5 for the Augusta, Ga., Music Club, premiering "Burnt Mountain Suite." On Nov. 6 the co. appears at Converse Coll., Spartanburg, SC, with the Spartanburg Symph.

Sad news for the regional movement is the temporary demise of the **Birmingham Civic Ballet**. Reorganization plans are in progress, but it is rumored that the co. will be without artistic dir. **Richard Englund** and prima ballerina **Gage Bush**. The surprise halt came after a season of 21 perfs. in 40 weeks had been scheduled.

The **N. E. Regional Ballet Festival Assn.** has selected May 12-15 as dates for its 2nd annual festival, in Erie, Pa. Among festival innovations are symposiums for choreographers, administrators, dancers & directors. To generate community interest in the festival, **Statia Sublette**, festival Pres., has scheduled lectures before the Erie Jr. League, Jaycee Wives, Women's Club, AAUW, and Medical Auxiliary.

Sandra Severo, artistic dir. of Detroit's **Severo Ballet**, moderates the 1st of 3 TV symposiums on creation, promotion and criticism of the dance. Programs on Detroit's educational station are jointly sponsored by the Det. Pub. Library, Wayne State U., Det. Inst. of Arts and the Bd. of Ed. Appearing with Miss Severo on the opening telecast: **David McLain**, of the Severo Ballet; **Harriet Berg** of Wayne U.; jazz teacher **Julie Adler**; Valter Poole, assoc. conductor of the Det. Symph. Miss Severo has also been invited to arrange programs for Wayne U's lecture series, "Conversations in the Arts."

Nora Kaye & Scott Douglas guest star in the Nov. 21 perf. by the **Louisville Ballet Co.** in Memorial Aud. Sponsor is **Dance Council** and artistic dir. is **Fernand Nault**, ballet master of Amer. Ballet Theatre. Nault, who recently launched the **Denver Civic Ballet**, went to Louisville Oct. 11. to conduct auditions . . . **Ballet Borealis** of the Twin Cities (St. Paul & Minneapolis) plans a unique benefit ball Nov. 7. Called a "Szüret" (Hungarian for "grape festival"), the gathering will include Hungarian delicacies, Tokay wines, and vignettes from the "Hungarian Grape Festival" by co. dir. **Lorand Andaházy**.

John Kriza appears as guest in the **Toledo Ballet's** "Swan Lake" Act II. Staged by **Volta Cernenok**, the work will share the Nov. 7 program with "Sleeping Beauty" Act III, staged by **Gail**

NYC NOVEMBER CALENDAR

Nov. 1, **Geoffrey Holder & Co.**; 92nd St. Y; 4:00, 8:30
Nov. 3-22, **Polish State Folk Ballet** ("Slask"); City Center
Nov. 6, **Rita Parr & Co.**; Cooper Union; 8:30
Nov. 7, **Reginald & Gladys Laubin** (American Indian dance; children's program); McMillin Th.; 3:00
Nov. 8, **Gus Dinizulu**; Carnegie Recital Hall; 2:30
Nov. 8, **Daniel Nagrin**; 92nd St. Y; 4:00
Nov. 15, **N.Y. Ballet Club** (Janet Reed, speaker); Acad. Ballet Perfection; 3:15
Nov. 15, **Sophie Maslow Dance Co.**; 92nd St. Y; 4:00
Nov. 20, **Henry St. Playhouse Dance Co.**; Cooper Union; 8:30
Nov. 22, **Mime Theatre of Etienne Decroux**; 92nd St. Y; 4:00, 8:30
Nov. 24-Dec. 6, Inbal; City Center
Nov. 28, **Talley Beatty & Co.**; 92nd St. Y; 8:30
Nov. 28-29, **Henry St. Playhouse Dance Co.** ("Entre-Acte"); Henry St. Playhouse; 8:40
Nov. 29, **A Trip Around the World through Dance** (Fred Berk Co.; children's program); 92nd St. Y.; 1:30, 3:30

Grant. Starring in the latter: **Mimi Staelin & Robert Kerwin** . . . **Regional Ballet Ensemble of Chicago** premieres its 4-act "Swan Lake" Nov. 8 at Rockford, Ill., with the Rockford Symph. Staged by artistic dir. **Robert Lunnon,** the work will open the co's Chicago season Nov. 21 & 22. Leads will be **Doreen Tempest** and the **Royal Winnipeg Ballet's Fred Strobie.**

Memphis Civic Ballet journeys to Colliersville, Tenn., for a Nov. 20 appearance. **Mrs. Guy Bates,** Pres. of the **Memphis Ballet Soc.,** precedes the perf. with ballet appreciation talks before several Colliersville clubs . . . The **Washington Ballet** begins its 3rd season Nov. 21 appearing with the Nat'l Symph. Program includes Les Sylphides," "Raymonda" and a revised version of "Modern Madrigal" by co-dir. **Mary Day** . . . The **First California Ballet of Los Angeles** begins its season Nov. 22 at the Wilshire-Ebell Theatre with a program of Ballet Highlights. Premiered will be "Golden Scene USA" by co. dir. **Eva Lorraine.**

The idea of regional ballet was thoroughly presented to the public through 5 TV appearances by **Stanley Herbertt,** artistic dir. of the **St. Louis Civic Ballet.** Included were: a Sept. 9 interview on "Cloud 11"; Sept. 14 interview with Mayor Sterling Davidson of Maplewood, Mo.; Oct. 9, appearance on "Coffee Break"; Oct. 21, the "Nancy St. James Show." Demonstrating on 2 programs was co. ballet mistress **LaVerne Meyering.** The ballet's annual auditions netted 40 jrs. from 103 applicants, and 6 srs. from 30 applicants.

The L.A. Chapter of ANTA has invited the **LeMone Concert Dancers** of Pasadena to give 2 perfs. of "The 12 Dancing Princesses" this month . . . **Ted Shawn's** annual lecture swing includes Oct. 29 appearance as guest of the Severo Ballet, Detroit, and Nov. 2 with the **Erie Civic Ballet** women's auxiliary . . . **Maxine Asbury,** artistic dir. of the **Houston Civic Ballet,** plans a new work for the co's winter season. Also included will be a "Fiesta Ballet" by **Norma Casas Paben,** of Colombia, SA.

Members of the **Steeple Arts Ballet** of Birmingham dance this month in the Town & Gown Civic Theatre prod. of "On the Town," starring **Harold Lang,** and dancer-choreographer **William Skipper.** Dancing opposite Lang is **Lalla Dennis** of the Steeple Arts co. Also scheduled for Nov. is a workshop featuring new ballets by **Ann Bayer, Charlotte Dominick** and co. dir. **Lola Coates** . . . **Thomas Armour** of the **Miami Ballet** gives a lecture-demonstration with members of his co. for the Designers & Decorators Guild on Nov. 4.

The professional world has claimed several members of the **New England Civic Ballet** of Boston. **Barbara Mahyn** is with the **Amer. Festival Ballet** in Europe: **Sara Leland** performed with the **NYC Opera Ballet; Nicolyn Emanual** did a summer stint at Radio City Music Hall; **William Anthony** danced in the Jones Beach "Song of Norway" . . . **Earle Sieveling,** formerly of the New England co., now studying in NYC, has joined the **Westchester Ballet** . . . Regional Ballet USA ed. **Doris Hering** was guest of the Westchester co. Oct. 23 at the home of **Mr. and Mrs. S. Herbert Meller,** Mt. Kisco, NY. On Nov. 8 **Miss Hering** is guest of the **Brooklyn Civic Ballet** . . . **Conrad Ludlow,** formerly of **SF Ballet & NYC Ballet,** has recently been stationed at Ft. Ord, near Monterey, Cal. His free time has been devoted to working with the **Monterey Peninsula Civic Ballet.**

New Pres. of **Ballet Guild of Columbus, Ga.,** is **Mrs. R. F. Philbeck, Jr.** Co. choreographers include **Rossie Gilmore, Kathleen Palmer, Consuelo Carmona, Margaret LaForest, Jodie Dupuis** . . . In charge of auditioning members of the **Tri-City Ballet** in Schenectady were **Alexi Ramov,** dir. of **Scranton Ballet Guild,** and dancers **Peter Nelson & Rosa Sternov.** Ramov was guest speaker at the co's 1st meeting, Oct. 4 . . . San Francisco's **Ballet Celeste** made its season debut in Boise, Ida., Oct. 2 & 3. 2,400 attended, including 1,000 children at a matinee. 5 of the co's fall appearances will be in "The Nutcracker."

Oct. 25 perf. of the **Amarillo Civic Ballet** premieres "Concerto" by artistic dir. **Gene Galle.** Co. is also at work taping an hour-long TV program to be shown this season . . . Oct. 31 appearances of the **Charleston, W. Va., Ballet** featured premieres of "Night Before Mars," choreographed by co. dir. **Andre Van Damme,** and "Quintet," by **Julianne Kemp** . . . The **Kettering, O., Civic Ballet** plans its debut perf. in Feb.

CHICAGO NEWS

Ballet Guild's Sept. 27 program in the 8th St. Theatre was a triumph. A near-capacity audience cheered the town's leading dancers and, especially, the fine score of composer-conductor Neal Kayan for **Charles Bockman's** "The Theme." This is a dramatic work with a strong impact. It concerns an artist's idea or theme, beautiful in its original concept, but shopworn and unattractive to its creator after exploitation by the plagarizing world of crass commerce. High point is a superlative pas de deux, wonderfully danced by **Jane Bockman & Kenneth Johnson. Orrin Kayan** was impressive as the villianous Jazz Musician. **Alvin David's** "Soliloquy for a Dancer" was a provocative statement of a dancer's affirmative credo as he muses on the physical act of dancing. The closing ballet, **Etta Buro's** "L'Arlesienne," presented a tragedy of obsession against a colorful background of village dances. **Dolores Lipinski, Joan Loring, Willard Gluck** & Kayan led a first rate cast. Guests **John Kriza & Ruth Ann Koesun** gave an extra fillip to the occasion in **Bentley Stone's** haunting "Strange New Street." Opening ballet was "Les Demoiselles," a lovely exposition of lyric classicism by **Eric Braun,** danced by **Ellen Gimpel, Diane Delacey, Barbara Coyne,** Miss Buro & Miss Lipinski.

Mildred Dickinson staged scenes from Berlioz' "L'Enfance du Christ" for her students. The popular program has been performed 19 times for various vicinity organizations . . . **Peter Gladke** & a sextet of **June Taylor Dancers,** dressed in French costumes, are currently at the Palmer House's Empire Room . . . **Richard Ellis** staged a faithful reproduction of **Ashton's** "Facade" for his **Illinois Ballet** Sept. 25 in the St. Alphonsus. Perf. marked his return as performer, and he appeared in "Popular Song" with Eric Braun. Other leads: **Dom Orejudos, Bonnie Black, Marylin Flemming & Anna Marie Longtin.** Another new work, "Persistent Image," choreographed by Orejudos, was well done but uncomfortably reminiscent of "Fall River Legend" & "Pillar of Fire." **Christine DuBoulay** danced a harsh, unloving mother; **Joseph Nelson, Christine Niezabitowska** & Miss Longtin danced featured roles.

Bill Reilly of the **Stone-Camryn Ballet,** now with **Jerome Robbins' Ballets USA,** will stay in Europe as principal dancer with the **Netherlands Ballet.** He will be joined by his wife, dancer **Shirley Reilly,** & their recently arrived daughter . . . **Walter Camryn** is giving a course on understanding ballet and **Bernice Holmes** is teaching ballet at the Central YMCA School . . . The **Chicago Dance Council** presented **Kim On Wong & Don Redlich** in a program of solos Oct. 18 at Thorne Hall. **Gus Giordano** teaches jazz techniques & dances for the Council at the U. of Chicago Nov. 21 . . . **Ruth Page & Maria Tallchief** were to speak on ballet in opera Oct. 27 for the Lyric

(Continued on Page 87)

ON TOUR IN NOVEMBER

Ballet Russe de Monte Carlo: Nov. 2, Burlington, N.C.; 3, Durham, N.C.; 4, Greenville, S.C.; 6, Asheville, N.C.; 7, Charlotte, N.C.; 9, Atlanta; 11, Memphis; 12, Jackson, Miss.; 14, Little Rock; 16, Nashville; 17, Evansville, Ind.; 18, Indianapolis; 19, Toledo; 20-22, Cleveland; 25, Racine, Wis.; 27-28, Milwaukee.
Bayanihan: Nov. 9-11, Boston.
Inbal: Oct. 28-Nov. 8, Los Angeles; Nov. 11, St. Louis; 12, Urbana; 14, Milwaukee; 21-22, Detroit.
Roberto Iglesias Ballet Espanol: Nov. 1, Denver; 2, Colorado Springs; 4, Salt Lake City; 7, San Francisco; 9-10, Berkeley; 11, Carmel; 12, San Jose; 13, Fresno; 14, Long Beach; 16-21, Los Angeles; 23, Phoenix; 25, Los Alamos, N.M.; 27, Juarez, N.M.; 29, San Antonio; 30, Laredo, Tex.
Polish State Folk Ballet ("Slask"): Nov. 24-25, Montreal; 26-27, Toronto; 28, Rochester, N.Y.
Robert Joffrey Theatre Ballet: Nov. 2, Longview, Wash.; 3, Portland; 5, Vallejo, Calif.; 6, San Francisco; 7, Pacific Grove, Calif.; 14, Tucson; 16, Midland, Tex.; 17, Odessa, Tex.; 19, Lawton, Okla.; 20, Bartlesville, Okla.; 23, Tyler, Tex.; 24, El Dorado, Ark.; 29, Towson, Md.; 30, Charlottesville, Va.
Paul Draper & Co.: Nov. 2, Lewiston, Mont.; 4, Dillon, Mont.; 11, Chico, Calif.; 12, Fairfield, Calif.; 13, Livermore, Calif.; 14, Fort Bragg, Calif.; 17, Santa Rosa, Calif.; 18, Petaluma, Calif.; 19, Los Gatos, Calif.; 20, Porterville, Calif.; 21, Santa Paula, Calif.; 22, San Pedro, Calif.; 24, Sunland-Tujunga, Calif.; 30, Delta, Colo.
Takarazuka Dance Theatre: Nov. 1, Lubbock, Tex.; 2-3, Albuquerque; 5, Tucson; 7, San Diego; 9-15, San Francisco.
Andre Eglevsky Petit Ballet (with Lupe Serrano): Nov. 5, Nashville; 6, Clarkesville, Tenn.; 9, Johnson City, Tenn.; 10, Richmond, Ky.; 12, Ypsilanti, Mich.; 16, Traverse City, Mich.; 18, Lancaster, O.; 19, Sharron, Pa., 30, Nashua, N.H.
Andre Eglevsky & Melissa Hayden: Nov. 2, Salisbury, S.C.; 3, Charlotte, S.C.
Andre Eglevsky & Maria Tallchief: Nov. 21, Rochester, N.Y.; 23, Syracuse, N.Y.
Marina Svetlova & Co.: Nov. 1, Oklahoma City; 2, Blackwell, Okla.; 4, Dixon, Ill.; 5, Granite City, Ill.; 7, Racine, Wis.; 9, Lapeer, Mich.; 10, Huntington, Ind.; 11, Mansfield O.; 16, Bloomsburg, Pa.; 20, Newport, R.I.; 21, Syosset, N.Y., 22, Wantagh, N.Y.
Dance Drama Co.: Nov. 9, Boone, N.C.; 10, Moorehead, Ky.; 15, Lowell, Mass.; 16, Plymouth, N.H.
Dance Drama Duo: Nov. 19, Frederick, Md.; 20, Richmond, Va.
Leon Destine & Co.: Nov. 29, Detroit.
Geoffrey Holder & Co.: Nov. 2, Washington, D.C.
Goya & Matteo: Nov. 2, Norwich, Conn.; 7, Merrick, L.I., N.Y.; 10, Gloversville, N.Y.; 12, Du Bois, Pa.; 14, Greeley, Colo.; 20, Leavenworth, Ka.; 24, Helena, Ark.; 28, Wayne, Mich.
Jean Erdman: Nov. 4, Univ. of Pittsburgh; 7, Paine College, Augusta, Ga.; 10, Hastings College, Nebr.; 12, Doane College, Crete, Nebr.; 17, St. Joseph Jr. College, Mo.; 19, Otterbein College, Westerville, O.; 22, Wilberforce Univ., O.
Rod Strong: Nov. 4, Minnetonka, Minn.; 10, Mayfield, Ky.; 13, Mariana, Fla.
Frances Alenikoff Aviv Th.: Nov. 1, Easton, Pa.; 7, Altoona, Pa.; 22, Forest Hills, N.Y.
Dance Quartet: Nov. 5-6, Kent, O.; 20, Valparaiso, Ind.
Fred Berk Dance Co. (Trip Around the World): Nov. 28, White Plains, N.Y.
Bhaskar & Co.: Nov. 4, Tagore Society, Philadelphia.
Anne Wilson (the Ballet Story): Nov. 2, Richmond, Va.; 4, Bala-Cynwyd, Pa.

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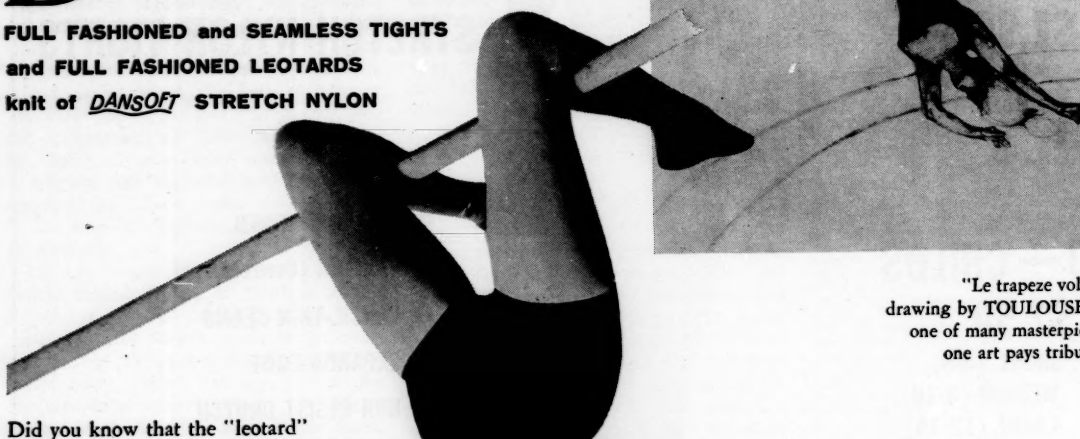

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New York Offices: 231 West 58th St., N. Y. 19 PLaza 7-3667

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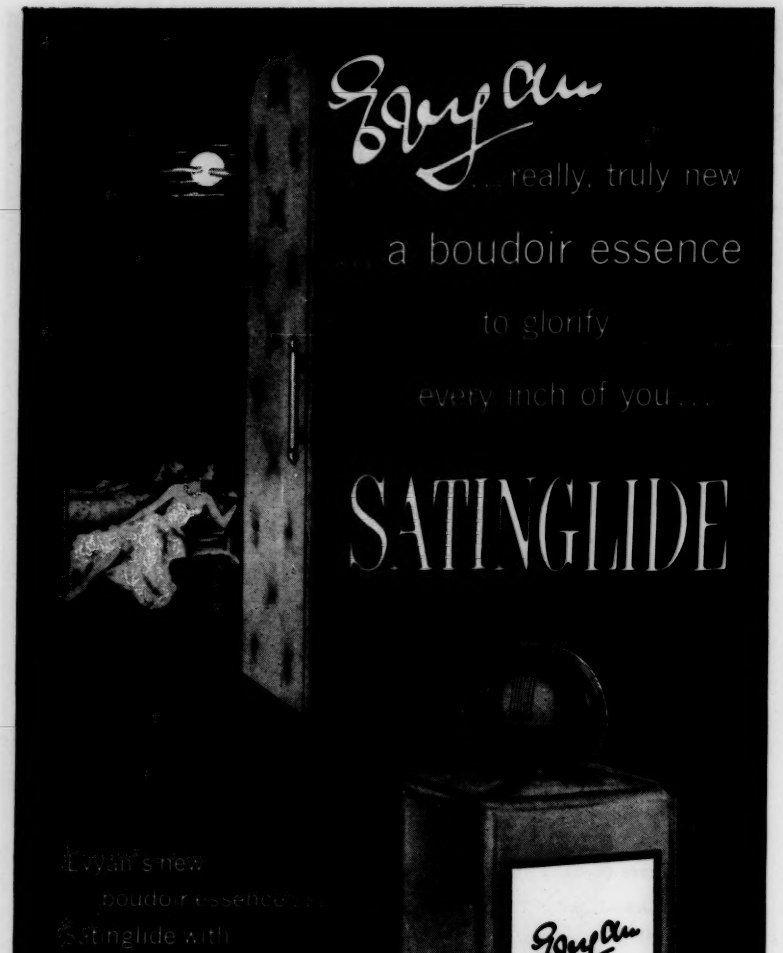

RECORDS FOR DANCE

BY ROSALYN KROKOVER

This time of the year opera is in the air; and while opera ballet music is generally perfectly adequate in context, it is something less than inspiring for a choreographer when extracted from the context. Of course there are exceptions, and in some cases music from the operas and opera ballets have been arranged with moderate success for ballets. One that comes to mind is John Cranko's *Lady and the Fool*, set to music by Verdi, arranged by Charles Mackerras (Victor LM 2039).

Dance of the Hours from *La Giaconda* does show up occasionally, mostly on ballet school recitals. It does have the established premise of the various sections representing morning, noon, evening and night, and this makes it a natural for the dance teacher in search of an idea upon which to string some dances.

Walpurgis Night, from Gounod's *Faust*, is used more often for the professional ballet stage than it is in the opera. This music was originally composed by Gounod especially for the Paris Opera production and is rarely encountered elsewhere.

Ruthanna Boris used the *Walpurgis Night* score for a charming little spoof some years ago, titled *Cirque de Deux*. It was a popular ballet in the Ballet Russe de Monte Carlo repertoire for many seasons. More recently the music turned up as one of the favored items in the Bolshoi Ballet programs. Who could forget the personality and vitality of Maya Plisetskaya in this work? It is impossible to listen to the music now without recapturing a vivid picture of her performance.

Both *Walpurgis Night* and the *Dance of the Hours* have been recorded on a disc named "Ballet at the Opera" (Westminster XWN 18681), one of two fairly recent releases devoted to ballet music from operas.

Also in this disc are the triumphal march and ballet music from Verdi's *Aida*. The ballet music consists of the *Moorish Slave Dance* and *Dance of the Priestesses* from Act I, and the major ballet, *Ballabile*, which follows the triumphal march in Act II. This music has little value on its own but for anyone working on the ballet for

the opera, these selections could be very helpful.

The *Bacchanale* from Saint-Saens' *Samson and Delilah,* and *Hymn to the Sun* from *Le Coq d'Or* by Rimsky-Korsakoff, round out the list. The music is played by the Vienna State Opera Orchestra, under the direction of Armando Aliberti. Aliberti conducts in a nice leisurely fashion, and the recorded sound is clear.

Erich Leinsdorf, who conducts the Concert Arts Symphony Orchestra in "Ballet Highlights from the Opera" (Capitol SP 8488), is in much more of a hurry. His is more of a crisp, clean business-like approach, with little time for nuance and relaxation. The one exception is in Wagner's *Venusberg Music* from *Tannhauser.* This is obviously closer to his heart than, say, the *Dance of the Hours* or Saint-Saens' *Bacchanale* (also on this disc), and he handles Wagner with tender love and affection.

Most fun on this record is the *Passo a sei* (Pas de six) from Rossini's *William Tell.* This is charming, sparkling music. Much of Rossini has been used for ballets. Many of the overtures are naturals. Lew Christensen made good use of three in his ballet *Con Amore,* and there are many more delightful overtures, not to mention operatic excerpts, for those who wish to do a little digging.

Verdi is represented on this disc with just the *Moorish Slave Dance* and *Ballabile* from *Aida.*

THE END

on the cover

Carmen de Lavallade (see p. 46 for Brief Biography) and Glen Tetley are — along with Veronika Mlakar and Scott Douglas — the dance soloists in the current N.Y. City Opera presentation of Carl Orff's "Carmina Burana" (see p. 58 for review). Staged and choreographed by John Butler, the cantata, based on medieval songs, shares the program with Stravinsky's "Oedipus Rex." The evening has proven a box-office magnet, and as a result, a Nov. 1 performance has been added, making the double bill both opening and closing presentation of the season. Photo by JACK MITCHELL.

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REPORT ON A PIONEER EFFORT

Merce Cunningham has success as U. of Illinois dancer-in-residence

BY MARGARET ERLANGER

(Dir., Dance Dept., University of Illinois)

Dancer-in-Residence Merce Cunningham arrived on campus December 1, and remained until the Easter recess, March 25-31. During this period he held dance sessions on Tuesday and Thursday each week at 4 p.m. The planning of these sessions I left entirely up to him, because I felt that he should have completely free rein as to how he wished to work with the students. However, Merce is the kind of person who likes to discuss plans and is eager to have suggestions. We had many wonderful, informal conferences dealing with the directions his work with the students should take. And in addition to the sessions, Merce generously gave much time in individual conferences with students who wished him to observe their choreography.

Not only did he accomplish a great deal with the dance students, but he provided a tremendous impetus for dance on the entire campus. He was willing to have observers, and so I invited certain key people to observe. Among these were the Dean of the School of Fine and Applied Arts, the Director of the Music School, the Supervisor of Dramatic Productions, and also members of the art, architecture, drama and music departments. It has always been my belief that one of the best ways to sell dance is to bring in people from other areas to watch classes.

I had arranged, with Merce's consent, that he give two lecture-demonstrations—one at a Music School convocation, the other on the Lorado Taft lecture series held by the School of Fine and Applied Arts. Both these demonstrations were open to the public without charge. The audiences represented a great cross-section from faculty and students, as well

as a good representation of townspeople. There was excellent attendance and marvelous reception at both events. Such notables as the Provost of the University and the Dean of the Graduate College were among those present at the Taft demonstration. At the reception following, the Dean told Merce how very enlightening the demonstration had proven for him. Dean Wall is a physical chemist.

The highlights of Merce's stay were the Festival concerts, March 14-15. All during the time he was with us he spent many hours in rehearsal and conference with the composers for his premiere works, Chou Wen-Chung and Ben Johnston. They had been in correspondence with Merce ever since June of 1958, though most of the actual composing took place at the beginning of the fall term. Mr. Chou, a research associate in the School of Music, composed a piece based on poems by a Chinese poet whose pen name, translated from the Chinese, is White Stone. Mr. Johnston wrote a very interesting jazz piece. Thus the program presented great variety: *Collage* (with music for magnetic tape by Pierre Schaefer), *Poems of White Stone* (Chou Wen-Chung), and *Gambit for Dancers and Orchestra* (Johnston).

The whole program was a cooperative affair in which the Dance Division joined forces with the School of Music. John Garvey, the conductor, organized all music rehearsals, most of which Merce attended. When his company arrived on March 8, the musicians were ready, but there was still much to be done since dancers and

(Over)

IN THE NEWS

United Press Int'l

WELL-BALANCED: When Israel's Inbal Dance Co. arrived in N.Y.'s harbor Oct. 2, there was a longshoremen's strike. Undaunted, the dancers took care of their own luggage. The Co. opened 2nd U.S.-tour Oct. 4 in Princeton, N.J., appears Nov. 24-Dec. 6 in NYC, ends visit Jan. 2.

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by TED SHAWN

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REPORT *(Continued from Page 13)*

musicians had not been together. The first full rehearsal in the theatre took place March 9. In order to accommodate the orchestra, the pit being too small in Lincoln Hall Theatre, we extended the stage and placed the musicans on stage in back—in one number behind a scrim.

In *Collage* the same music is played twice. The first time there is a solo by Merce. The second time there is a group dance. Ordinarily performed by his company, it was done on this occasion by University dancers. Merce re-choreographed the dance so that it was right for them—another example of how well he worked into the situation at hand. The students said that this particular experience was very valuable. One remarked: "Merce is the kind of person who allows you to be truthful. He demands that you meet certain requirements, but does it in a way that leaves the door open for you to develop your own potential." Merce often said to the students, "Whatever you do, do it completely." This is what he himself does, and it is true of his company as well.

The concerts March 14 and 15 were marvelous, evoking thunderous applause. It is many years since I have seen a concert of *real dance* which had me so excited. The event was the greatest undertaking the Dance Division had ever attempted. Funds were appropriated by the Festival of Comtemporary Arts Committee and Gordon Ray, Provost of the University.

The benefits to the students from this experiment in education are already showing in their work. In their own concert, May 15-16, they danced with more assurance than they ever have. What they danced was clear and uncluttered. But most important, they knew they had done well, and are eager to do better, to dig more deeply.

Merce Cunningham has paved the way for another dancer-in-residence at Illinois, and I trust it won't be long before other colleges and universities follow suit. Too many dance "educators" say that the professional dancer has no place in the training of dance teachers, that a great danger exists in so doing. The danger, I think, lies in that the dance educator knows very little, for the most part, about dance. The level of dance instruction I have observed in the schools is at an alarmingly low ebb. If only dance educators would recognize that only with extensive technical and choreographic experience themselves are they qualified to know what they are doing.

THE END

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LOOKING AT TELEVISION

WITH ANN BARZEL

The new television season started with a lot of whoop-dee-do. Regular shows dressed up their "season's premiere" with extra finery that usually included dance. And there were a number of "specials" which flashed name dancers or at least choreographers.

To me the most noteworthy appearance was that of Jack Cole, who danced with his trio of men on Perry Como's premiere, Sept. 30. Cole more than any other dancer (and there are valid claimants), can be credited with originating the jazz style that is currently the mainstay of Broadway and television choreography. Others have contributed original ideas, and hundreds work well in the medium, but, when Cole and his men danced there was a new vitality and excitement. Aside from dynamic skill as dancers, the choreographic idea was bold and the whole left one exhilarated. After them the usual television dances seemed watered-down imitations.

Louis DaPron is again the regular choreographer for the Como shows. Recently the girls' costumes have been the brief feathers-ruffles-spangles affairs that glorified chorus girls before the days of Great Simplicity (leotards, tights and circular skirt). But now I note dressier chorus costumes on several shows. Perhaps, with housewives, debs and coeds wearing tights and leotards, the dancer needs a more distinguishing uniform.

Incidentally, the most unglamorous moment of Atlantic City's televised beauty contest was when Miss Arizona did a modern dance about unrequited love in leotard and plain skirt. The dance (college girl-orchesis type) and costume were both drab. A number of beauty queens offered dance as proof of their talents. Miss New York showed she lived in the shadow of Broadway in her skillfully hotsy "Whatever Lola Wants." Of those who offered ballet, the best was Miss Texas. She danced well on point in a short tutu.

"America Pauses in September" is a titillating title that brings up an image of nymphs dancing in an autumn haze, a football ballet, or even urchins and little girls in pinafores in a school days number. Were we surprised when we found America pauses in September for a potpourri of Calypso, hula and ice skating. The Calypso

section had good dancing as Gene Nelson led a mob down streets, over docks, and onto the deck of the S. S. Queen of Bermuda. There he was joined for a final chorus by Pat Horne and a qaurtet of lively girls. As you know from the ground covered, it was athletic dance, and untiring Nelson vaulted gates and swung around poles for added action.

On Sept. 22 the Toast to Jerome Kern had Bambi Linn and Kelly Brown to lead dances choreographed by Herbert Ross. Ross, whose lively imagination can reach real far-out, here turned out numbers as old-fashioned as the Kern tunes. To a ditty about Pierrot and Pierrette from *The Cat and the Fiddle*, Bambi danced daintily on toes while Kelly mimed Harlequin. "I Won't Dance" was enacted in a dance studio. The group warmed up with pliés while disclaiming a desire to dance. Still protesting, they proceeded to do a lively jazz dance led by Miss Linn and Mr. Brown.

John Bubbles impersonated Bill Robinson to tunes the great Bojangles tapped to. Being a good dancer himself, Bubbles gave a faithful demonstration of ease. In the group of children that danced along with him were a couple of wonderful little boys who danced with the style and swinging rhythm that comes naturally.

Ed Sullivan's Russian show of Sept. 27 leaned heavily on dance, the international language. To Moscow he took Nora Kaye and Scott Douglas, and Marge and Gower Champion. The ballet pair did a pas de deux choreographed by Herbert Ross to a serenade by Leonard Bernstein. For the television tape they danced it in a park on the outskirts of Moscow. Miss Kaye's soft, silk, below-the-knees costume and the lifts, particularly the last when the ballerina seemed to float out on the shoulder of the receding Douglas, seemed to recognize Soviet Ballet influence.

The Champions presented a panorama of America's popular theater dance. With the aid of headgear snatched from a handy hatrack they danced snatches of square dance, soft shoe, cakewalk and blues — all styled to their own bright manner. The music was vurry Amurican — "Skip to my Lou," "Turkey in the Straw," "Tea for Two" and "Stars and Stripes." Sullivan also showed tap dancer Conrad Buckner.

And there was an uncannily able Flamenco dancer who was part of the Russian troupe of Abratzoff's hand puppets. The top Russian contribution, and the most exciting part of the show, was the Red Army dancers in a display of the fireworks we have learned to expect of Russian males.

The Alwin Nicolais Dancers were a smart addenda to Steve Allen's premiere on Sept. 28. Their highly individual style, which includes props that elaborate on and extend the movements of the dancers, is just the thing for the picture medium television is. In this case the props were long scarves with ends cut to points blown to stiff spears, or swirled around the dancers like giant rays or floated outward in geometric patterns. It is an art expression even though it dehumanizes dance.

On the same Steve Allen show, choreographer Jack Regas arranged a lovely dance for two young people who danced knee deep in grass against a mountain setting while Tab Hunter sang yearningly of love.

Mercurial Gwen Verdon's appearance on Dinah Shore's premiere was one of the top offerings of a rich month. She twitched through the Bob Fosse-arranged Charlie Fitch number from *Redhead*, and made twitching graceful, attractive and clever. In the finale she turned teasingly hoydenish as she literally and irrepressibly danced circles around bemused Miss Shore.

Fosse was choreographer for the Oct. 6 Wonderful World of Entertainment, which I regretfully missed.

Bell Telephone's first program began with *Fair Lady's* "I Could Have Danced All Night," which choreographer Don Saddler illustrated with gracefully weaving couples. The show had an excellent finish in expertly condensed episodes from *Gaité Parisienne* danced by the Ballet Russe de Monte Carlo, Nina Novak, looking beautiful, and George Zoritch danced the somewhat abbreviated waltz very well indeed. The setting of kiosks, and bridges of Paris glimpsed through the café windows, was very nice. Alan Howard, with additional bravura passages, was a virtuoso Dance Master as he led the Can Can, which in its Massine choreography is gayer and more attractive than when danced as in recent squealing versions.

The Sept. 14 Arthur Murray show reminded us what a good performer James Starbuck is when he danced with Kathryn Murray in a ragtime number to pianola accompaniment.

Among the original dances of the month was the beatnik square dance with Burl Ives calling the clever rhymes on Red Skelton's Oct. 9 anniversary show. The choreographer was Jack Boyle.

Aaron Girard is choreographer for Polka Parade, which originates in Hollywood and is seen on Thursdays in my town.

THE END

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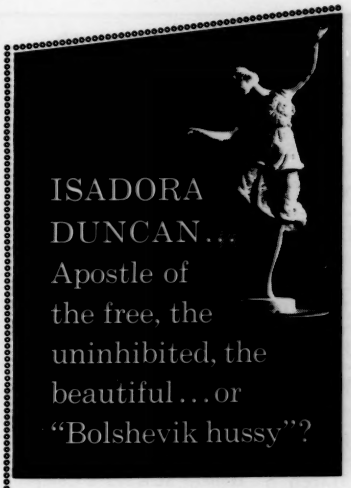

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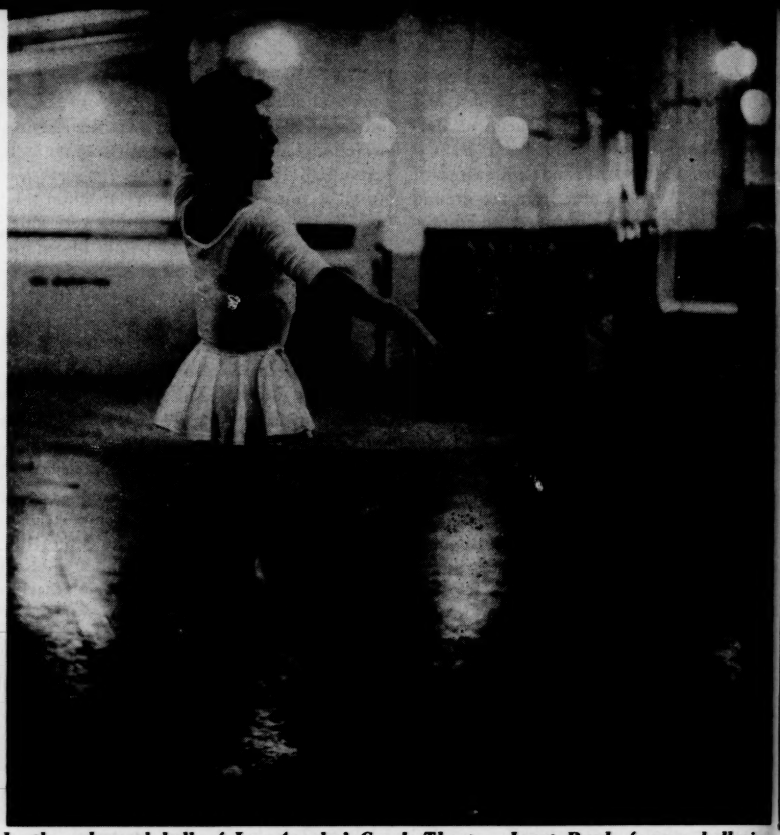


In the rehearsal hall of Los Angeles' Greek Theatre, Janet Reed, former ballerina and now ballet-mistress of NYC Ballet, demonstrates releve-passe, part of the combination required of youngsters auditioning for "The Nutcracker."

CALIFORNIA AUDITION

Thrills and chills as youngsters try out for "The Nutcracker"

BY JOHN DOUGHERTY

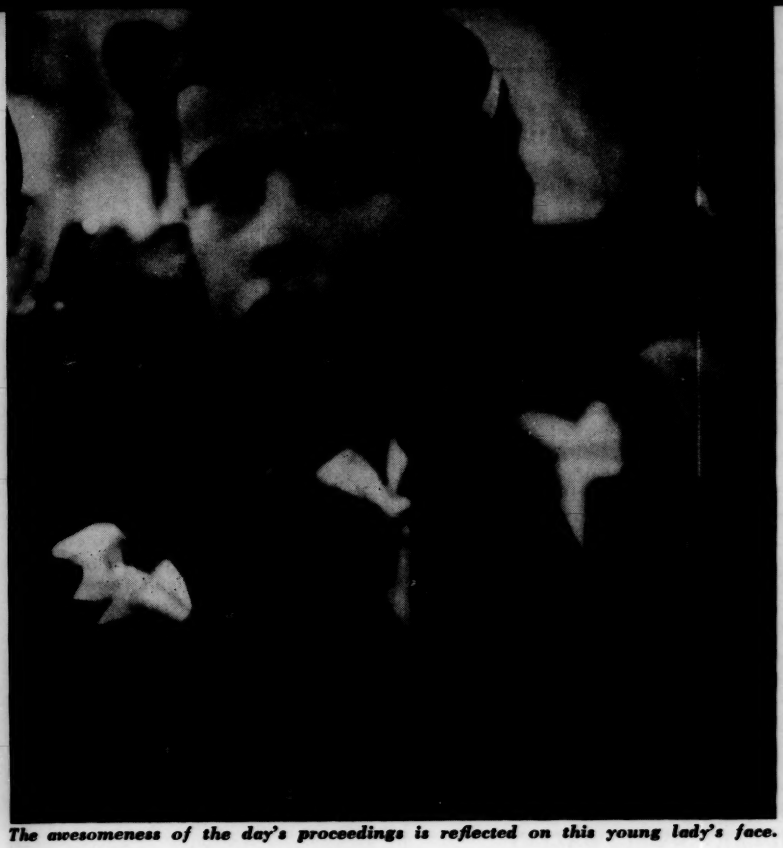
PHOTOS BY RUTH LERT

Mid-July heat is not warm-up enough for dancing. A young hopeful, helped by mama, does some stretching, using a costume trunk as a make-shift barre.

On July 14, nearly 500 eager youngsters, ages 8 to 11, and their mothers gathered in the basement of Los Angeles' Greek Theatre. The New York City Ballet was in town, and had sent out an audition call to local studios for its August 3-8 Greek Theatre presentation of *The Nutcracker.*

Beginning at 10 a.m., boys and girls, in groups of twenty-five, went into the large rehearsal hall below the stage. Most were simply and neatly attired in tights, leotards and ballet slippers. A few had been "glamorized" by their mothers in the vain hope that it would help. As they entered the hall noisy shenanigans were left behind. Ballet-mistress Janet Reed and assistant Una Kai demonstrated the required combination: échappé, 2 changements, pas-

(Continued on Page 20)



The awesomeness of the day's proceedings is reflected on this young lady's face.

Right: Everybody did his very best.
Below: The older girls (age 11) relaxed enough to find some of the audition proceedings amusing.

Right: Greek Theatre Director James Doolittle looks just as fascinated by the audition experience as the girls.

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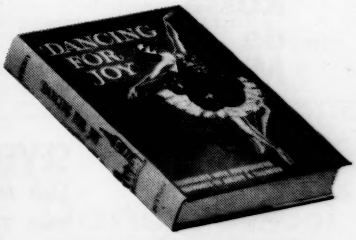

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Two boys rub their shoes in rosin. John Clifford, at right, won coveted role of the Nutcracker-Prince. Diana Reese, to her unbelieving delight, became Clara.

Susan Cheung and her mother are among those expectantly awaiting the results.

CALIFORNIA AUDITION

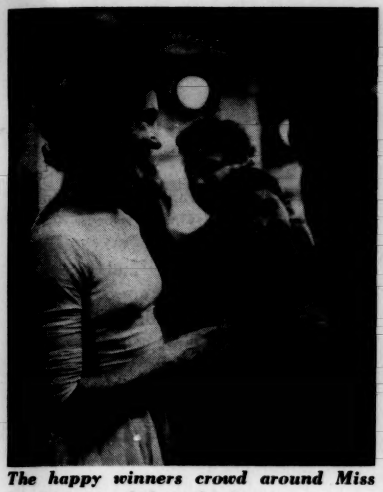
(Cont'd from Page 19)

sé right, passé left. Five children at a time danced, then were asked to wait in separate groups — each group speculating whether it was the chosen one.

By 1 o'clock it was over. Sixty saw their dreams come true, including twenty understudies (each of whom was given at least one chance to perform), and — to everyone's surprise — a Clara and a Nutcracker-Prince were chosen, too.

The audition winners went directly to the dressing room for costume fittings. They were kept busy the next two weeks with rehearsals. And they acquitted themselves well in performance, winning Miss Reed's praise as being quick to learn and well-behaved.

The *Nutcracker* week was the second of NYC Ballet's highly successful Greek The-



The happy winners crowd around Miss Reed to extend their thanks.

Costume fitting immediately followed the audition. This girl is being readied for the party scene in Act. I.

atre season, in which it drew sell-out crowds at the same time that the Bolshoi Ballet was filling the Hollywood Bowl. The first week presented two repertory programs.

Greek Theatre impresario James A. Doolittle started the summer ballet events with the full-length *Coppelia,* staged by Alicia Alonso, who danced the title role with Igor Youskevitch as Franz and the Royal Danish Ballet's Niels Bjorn Larsen as Dr. Coppelius. Here, too, hundreds of local dancers — older, this time — auditioned for parts, with forty accepted.

The eighth season of Greek Theatre brought the total of dance performances there to 188. Doolittle's long-range goal: a resident Los Angeles ballet company.

THE END

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THE NAME DROPPER

"Back when," the Name Dropper-to-be did some fancy allowance juggling to finance five visits to MGM's *Broadway Melody* — mainly because of a brother-and-sister dance team, Buddy and Vilma Ebsen. It was, therefore, a special pleasure to be told, one workaday morning at *Dance Magazine* last month, that a caller at this very office was Vilma Ebsen.

From our talk came a feature for the coming *Ballroom Dance Magazine* (see p. 68), wherein you'll learn about the whole Ebsen family and their schools in Pacific Palisades, Calif., and Orlando, Fla. (Buddy, as TV fans know, has hung up his dancing shoes in favor of a coonskin cap in the *Northwest Passage* series.)

Pending a full report we'll pass on a couple of non-ballroom anecdotes from the Ebsen saga. Like, for instance, when Buddy was a World War II Coast Guard officer. To relieve shipboard tedium off the coast of Alaska, he staged *H.M.S. Pinafore*. And during the show came the crew's one and only call to battle stations. It may be that the Japanese submarine fled at the sight of gunners wearing mop wigs and falsies.

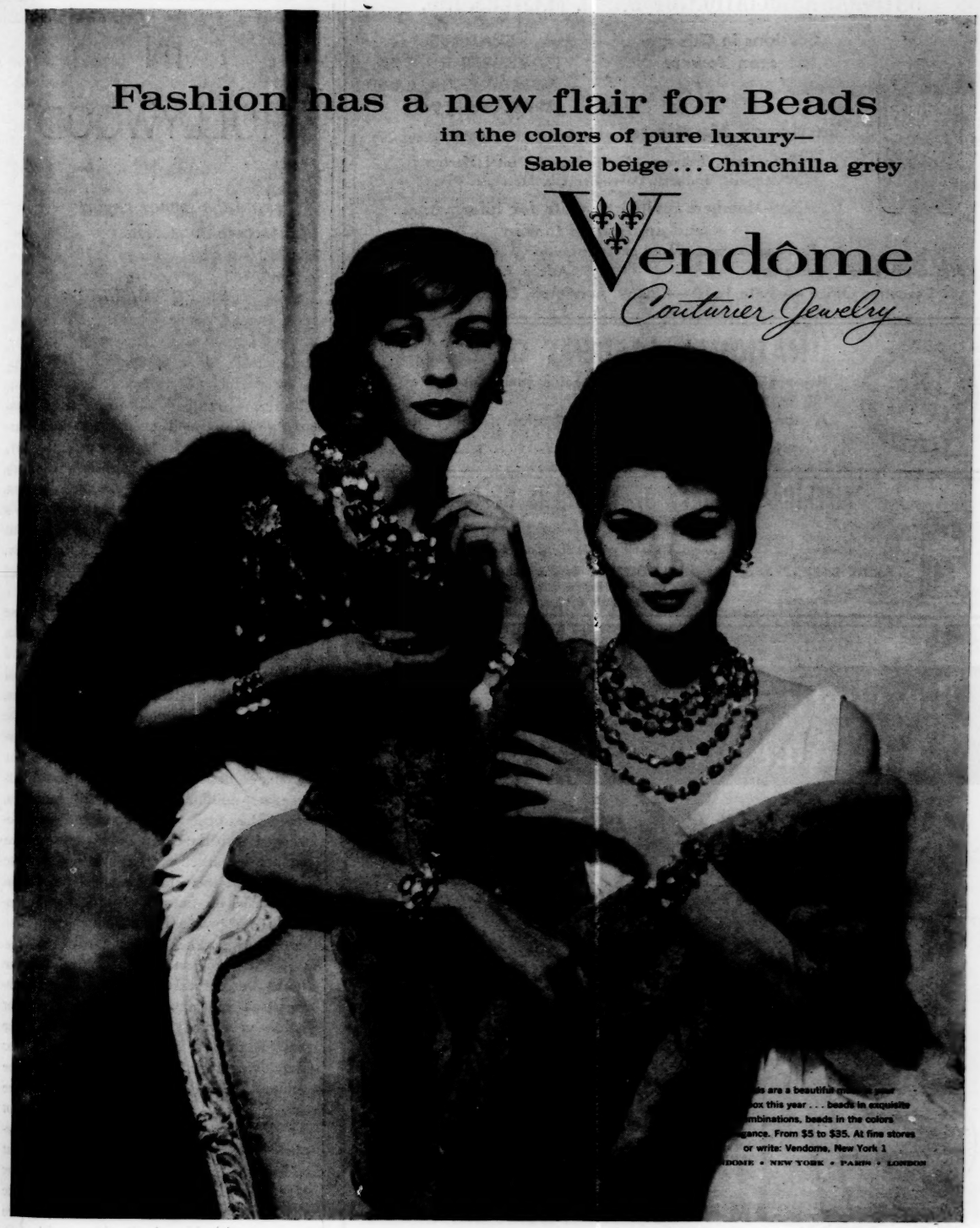
Vilma's New York debut was at the age of 16, in a *Bal Rouge* benefit. When told that her numbers would be played by Rudy Vallee, she asked, with blue-eyed innocence, "Who's that?"

Buddy and Vilma had perfected ballroom-tap-folk routines with which to conquer Broadway. But in the showdown their numbers seemed to miss a certain snappy effect other dancers could achieve. The "secret" gimmick was something the youngsters had never heard of — taps on dancing shoes!

During an Atlantic City club engagement Vilma did an artistic-type solo carrying a prop lute. When the customers clamored for dates with "the girl with the banjo," the protective proprietor set up an escape route to her hotel via her dressing room window.

One night at the same night club, she told the audience that her brother was there. Would they like to see them dance together? On they came in the *St. Louis Blues* (a number which was to become a trademark). Among the spectators was Walter Winchell. Next morning — raves in a big fat paragraph. That did it.

DONALD DUNCAN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KHRUSHCHEV IN HOLLYWOOD

A behind-the-scenes report of a momentous visit

BY ROY CLARK

In terms of impact and *dramatis personnae*, no Hollywood event has ever surpassed that which took place on Saturday, September 19, at the Twentieth Century Fox studio. Not only was there present the largest gathering of Hollywood's Who's Who ever assembled under one roof, but the guest star was Nikita Khrushchev, Chairman of the Council of Ministers of the USSR.

We, the dancers and members of the *Can Can* cast, were notified several weeks in advance that the State Department had requested several of the *Can Can* musical numbers to be shown to Mr. Khrushchev. All of our names were turned in to the State Department for clearance, and several dancers received calls from the Fox personnel department regarding a difference of opinion on passport numbers, which had been checked and double-checked with the State Department. When the date was set for the 19th, the State Department was unaware that the studios are closed on Saturday, and that to reopen them for Mr. Khrushchev meant double money for the Fox cast and crew.

Hermes Pan and his assistant, Maggie Banks, were rehearsing other musical numbers, and the *Can Can* production number had been staged but not polished, since the shooting for this number was set for early November. The schedule had to be redone. Stage 8, which housed five large *Can Can* sets, had to be cleared, except for the large "cafe" scene. Bleachers replaced the sets, and the State Department added numerous safety measures. Shirley MacLaine and Juliet Prowse, who were shooting dialogue scenes, spent every free moment with Maggie Banks, working on the strenuous can-can steps.

Friday afternoon before the big Saturday show, Shirley MacLaine was at last available to work with the dancers. In a matter of a few hours she had to polish the dance and get used to a 35-pound dress designed by Irene Sharaff. Shirley finally ready, the girl dancers were involved in scenes, so Shirley and the four boys *(of which the author is one. Ed.)* rehearsed without the girls.

At one point Shirley and I were cleaning up a knee-slide combination when she was called to the phone. She excused herself for a few minutes and returned to us with her Russian speech, which she had taken down over the phone on a piece of paper. One of our dancers, Valentina Oumansky, speaks Russian, and she was quickly summoned to assist. Every break in rehearsal found Shirley practicing her Khrushchev speech.

K-day arrived, and we had to go past four different guards to get through the Fox gates. And we had to carry identification with us all day. First we went to the make-up department, then to our dressing rooms on Stage 8, now a hive of activity, where television equipment was being set up. This, incidentally, marked the first time in Hollywood history that live TV and motion-picture cinemascope production met. Security guards were all over Stage 8. Every moment of Mr. Khrushchev's path was checked.

Members of the cast Shirley MacLaine, Frank Sinatra, Louis Jordan, Maurice Chevalier and Juliet Prowse lunched in the studio commissary, The Cafe de Paris, along with 300 movieland luminaries, plus another 100 members of the press. We were served on Stage 6, opposite Stage 8, and TV sets were set up so that we could see what was going on in the commissary and hear the speeches of Messrs. Skouras and Khrushchev.

We had been in full make-up and wardrobe since 9 a.m., but when Mr. Khrushchev arrived on the set at 3:35 p.m., make-up artists and wardrobe people got to work again. In full view of the hundreds of guests and the 573 members of the press, more mascara was added to the girl's lashes, the hair got a final once over, lips were outlined again, and the stretching and warm-up began while wardrobe people brushed and adjusted ties and petticoats, as out of the corner of their eyes they watched the excitement. Radio Free Europe taped interviews with several of us, as did numerous foreign correspondents. Gene Kelly, Mitzi Gaynor, Judy Garland,

(Continued on Page 83)

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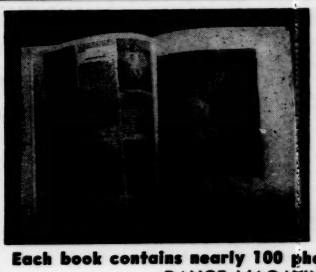

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REVIEWS

BY DORIS HERING

New York City Ballet
New York City Center
August 25-September 20, 1959

If one knows a ballet company well — has watched it steadily, has followed the flowering of its individual dancers — then there is a special delight in a season like this. For there were no premieres.

One could dip at random in cast changes and repertory works, enjoying the resulting pleasure . . . a quiet pleasure like leafing through a well loved volume of poetry and finding new shadings in familiar lines.

The only disturbing and ill-advised note was the revival of *Jeux d'Enfants*, first done by the New York City Ballet in 1955. With the delicate sophistication of a Chinese windbell, the Bizet music evoked the atmosphere of childhood. But designer Esteban Frances and choreographers Francisco Moncion and George Balanchine gave the impression of having stalked through a Kensington nursery and tripped over everything it contained.

The occasional charm of the ballet came from qualities of performance, notably Susan Borree, Richard Rapp, and William Weslow in a lighthearted pas de trois; Janet Greschler, Marian Horosko, Lila Popper, Victoria Simon and Arthur Mitchell as American dolls; Allegra Kent and Roy Tobias in a doll-and-soldier duet.

One's early responses to a ballet are usually in terms of the whole. Then follows the challenge of discovering details. And finally, as we found ourself doing this season with *Agon*, there is a return to the larger shapes. *Agon* is uniquely satisfying on this last level.

The sturdy outlines of the opening male quartet always remind us of the civilized animality in the prizefight posters of John L. Sullivan or Gentleman Jim. Like these, *Agon* begins in readiness.

It spreads out into the mingle of twelve dancers like chessmen tumbling from a box and being casually arranged. The game begins with the speedy play of the first pas de trois, the smooth planes of a duet for Jonathan Watts and Roy Tobias, the staccato of a solo for Melissa Hayden, and the more deliberate pace of her pas de trois with the two boys.

A complete shift in mood with the controlled tempestuousness of the duet for Diana Adams and Arthur Mitchell, an instant of stillness as he drops on his knees before her, a brief return to the group like a roomful of chatter after an intimate dialogue, and finally the four boys resuming their poses of arrested readiness.

The effect of *Agon* is that of constant and diliberate contrast, while in that most enchanting of ballets, *Divertimento No. 15*, the effect is one of gradual progression, especially in its solo variations. How subtle they are, each with its sensitive adjustment to the individual dancing body and with its closeness to the spirit of the Mozart music.

For us, *Serenade* (dare we count how many times we have seen it?) remains an eternal revelation. It is abstraction in the purest and most exact sense of the word— if by abstraction one means, not a turning away from reality, but a distillation of its essence. *Serenade* more than offsets the compromises one has to make with the mundane movement designs of the demon scene in *Firebird* and the slickness of much of *Western Symphony*.

Just as one does not easily get into a rut in repeatedly seeing a Balanchine ballet, so do the dancers, at least the more imaginative and emotionally sturdy ones, seem constantly to find new stimulation in them. This is strikingly true of Melissa Hayden.

She is a passionate pilgrim, wandering intrepid and a little alone along the landscape of choreography, and coming upon fresh responses of her own. A few years back these responses were sometimes forced. But now emotional richness and that indefinable element called "taste" illumine Miss Hayden's self-revelations.

This season, her face seemed particularly expressive. In *Divertimento* it had the look of bright conquest that one associates with a ballerina completely mistress of her technical resources. In *Firebird* the glance was glitteringly opaque. In *Still Point* there was a distant sadness as she bent toward Jacques d'Amboise and met his eyes. And in *Swan Lake* her face glowed with rapture.

Both Miss Hayden and Violette Verdy have a keen sense of the shading and meaning of small gestures. But the motivation differs. With Miss Hayden it is an unconscious rhythmic response. With Miss Verdy there is an element of the intellectual. She seems simultaneously to be doing what the choreographer asks of her and making a personal comment upon it.

There are, of course, times when the "personal stamp" can somewhat distort a role. In making her debut in Balanchine's *Gounod Symphony*, Miss Verdy tended to over-state the beginnings and endings of phrases. And on other occasions there was

(Continued on Page 56)

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AFTER 10 YEARS

a loyal member of New York City Ballet's audience reflects on what he has seen

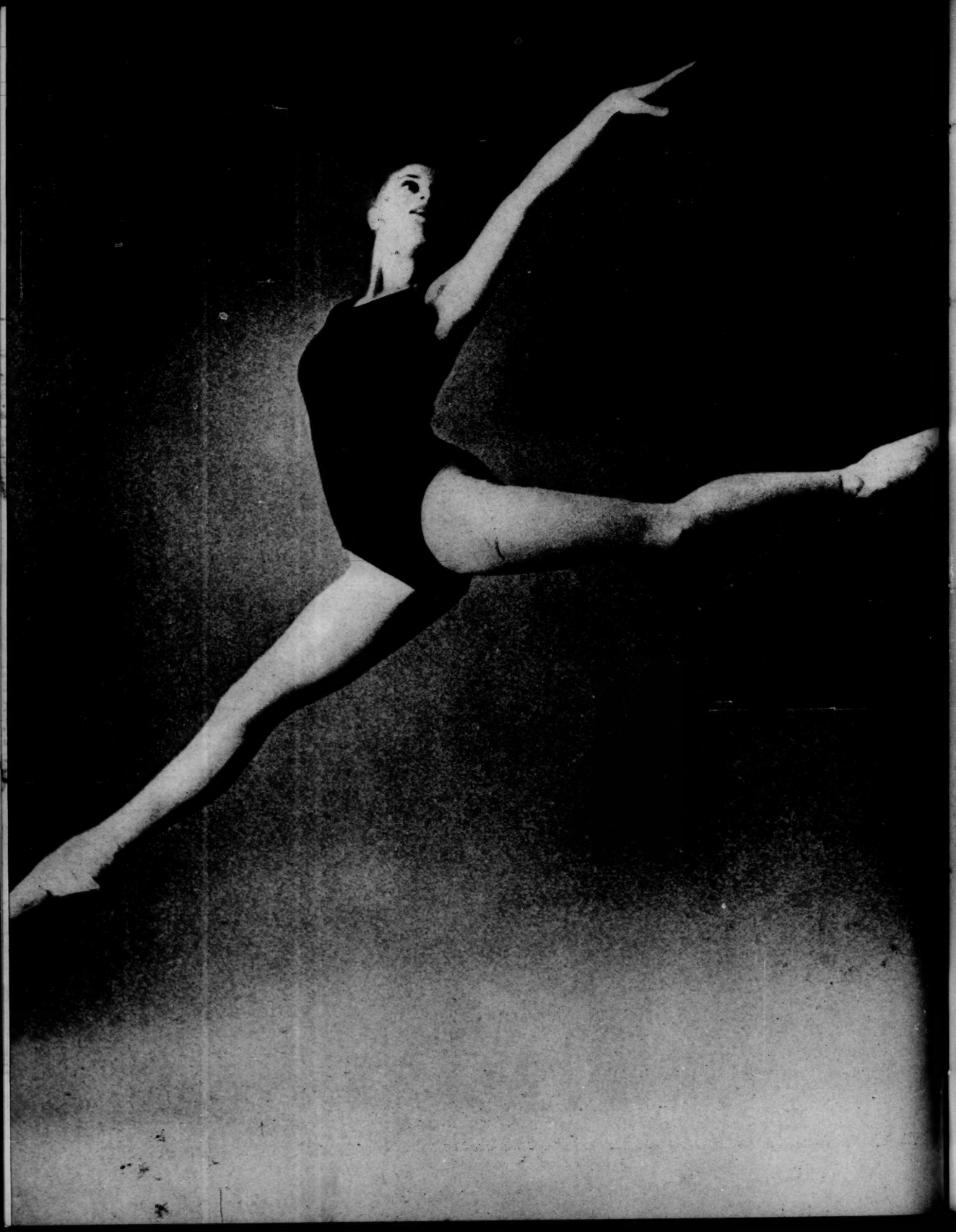
BY ROBERT KOTLOWITZ

Think back ten years, and let memory raise again the adventure of that first season at the City Center. The images are bare-boned, skeletal; that first season was lean of practically everything but hope. The audience, for one thing, could count on itself to fill only half the theatre, and sometimes less. The repertoire included six, perhaps seven, ballets; not a generous figure, but, at least, a figure. And the company? Energetic, untried as far as the public was concerned, nervous, eager to please, and in its eagerness ready to dance its way to the moon, if someone would only give the word.

Someone—or rather many—did. Word came from George Balanchine, who supplied an aesthetic launching-pad for his company and proceeded to fire one dazzling balletic rocket after another from it, most of his own construction; from Lincoln Kirstein, who it seems, guided New York City Ballet with the intensity and purpose of an Astronaut headed for outer space; from the critics, rightly enchanted with what they saw and, even more, by what might come of it, who never missed a chance to inform and stimulate public taste with their own enthusiasm; and, in the end, from the public itself, which at first bought the tickets at the box-office in good faith alone, then with an increasing knowledgeability, and finally, in swiftly-pyramiding numbers, with a sure awareness of what was happening on the stage.

By the end of the third year—give or take a season—the company, barely in adolescence, had danced its way to the moon and back, taking us along for the ride. Along the way, more than one astral wonder was sighted, some for the first time: *Symphony in C*, exhilirating audiences then as now, bringing them smack out of their seats at the cascading rush of its finale; the still-glittering *Firebird*; *Concerto Barocco*; *The Four Temperaments*; *The Prodigal Son*; Jerome Robbins' *Age of Anxiety*; Ashton's *Illuminations*; *La Valse*. And if, in seasons to come, the company did not always reach the moon, it must be understood that, after all, the New York City Ballet sets its own standards. And those exist to meet the demands of some of the most rigorous choreography being danced in the contemporary world—Balanchine's own.

Balanchine's own—these two words might well define the company better than any others. His repertoire, with some exceptions, is its repertoire; *what* the New York City Ballet dances is generally what George Balanchine gives it to dance. *How* the New York City Ballet dances is generally how George Balanchine asks it to dance. Possibly no other major theatre company in the West today—and certainly none in America—is as lucid and direct a reflection of a single creative personality as is this one, and what we are used to seeing in it are the many facets of George Balanchine—Balanchine elegant, Balanchine witty, Balanchine light



On pages 28 and 29, photos of rehearsal, "Agon" (Stravinsky-Balanchine), and "Serenade" (Tchaikovsky-Balanchine) by Martha Swope.

On these pages:
Refreshingly clean in line, brilliant in attack and musicality. Balanchine dancers respond to unique demands. Opposite: Violette Verdy, trained by Russian teachers in Paris, fits into the galaxy with ease. Below: Canadian-born Melissa Hayden, New Yorker Jacques d'Amboise, and Patricia Wilde, also of Canada, in the Balanchine "Pas de Trois" (Glinka).

opposite: Zachary Freyman

hearted, austere, experimental, nostalgic, detached, romantic.

But the face turned to us most often is the face of the musician, and it is from Balanchine's extraordinary musical gifts that the company has taken its special character. It is musical first, just as other companies are, and have been in the past, dramatic first. Balanchine ballets are not accompanied by music; they are impelled by it, and from it all else follows. "All else" usually means movement, steps, designs in space. It is no wonder, then, that a straightforward story-line is rare; story doesn't often interest Balanchine. Yet drama does, and it is common in his work. Sometimes it is so departicularized and abstracted that it is like looking closely into the complicated insides of a watch without ever getting a chance to see the watch's face and learn what it really has to say. For the company, the problem has been unique. Balanchine's work often leaves them almost no literal means of characterizing their roles; under his direction they rarely act, rarely assume another identity. Sustained by music and by what Balanchine calls "steps," they are asked only to dance.

Specific work-a-day problems exist. Performances, for one, tend to get topheavy with Balanchine works; more ballets by other choreographers would be welcome. The male dancers in the company, although they are getting stronger each season, need special attention. Some are brilliant dancers but nervous partners; others partner steadily but are too bound-to-earth as dancers. Some of the wonderful older works in the repertoire occasionally go a little to seed. *Bourée Fantasque,* for example, is nothing if it is not witty and elegant, yet there have been recent performances dominated by hambone.

Here and there the company has given us seasons whose dominant characteristic seemed to be exhaustion. Sometimes boredom stared us in the face out front. But boredom and exhaustion might be followed, only a few months later, by another season in which the company—suddenly and surprisingly—seemed again all-

(Over)

William McCracken

"The many faces of George Balanchine," says the author, "are elegant, witty, lighthearted, austere, experimental, nostalgic, detached, romantic."

Martha Swope

The classic "Symphony in C" (Bizet-Balanchine), "bringing audiences smack out of their seats at the cascading rush of its finale."

The rowdy Balanchine "Stars and Stripes" (to Hershy Kay's arrangement of Sousa marches) irritates with its flippancy, astounds with its zest.

Fred Fehl

Gentle Diana Adams radiates serenity in the stellar role of Balanchine's romantic "Gounod Symphony."

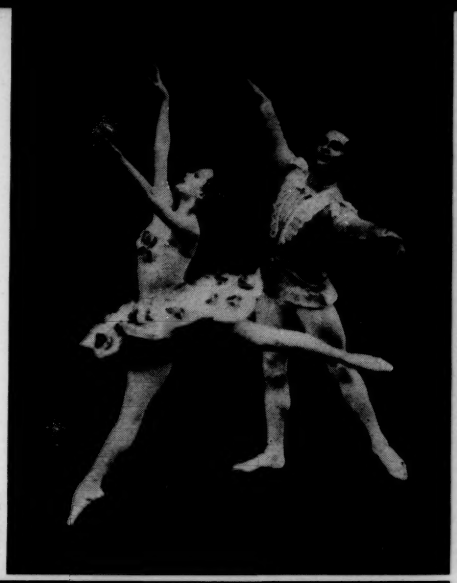
Fred Fehl

Right: Allegra Kent and Jonathan Watts enchant in the elegant "Divertimento" (Mozart-Balanchine).

Far right: Edward Villella compels with ballon and verve in such contrasting works as "Agon" and "Western Symphony."

Below: Patricia Wilde and promising danseur noble Jacques d'Amboise in the Balanchine novelty "Native Dancer" (Rietti).

Fred Fehl



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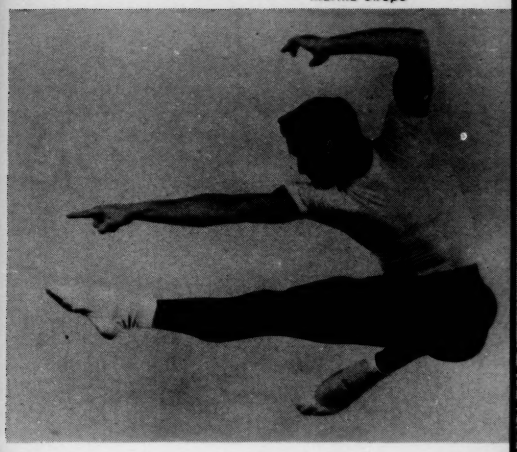


new and untried, eager-to-please, adventurous once more.

Problems aplenty, but of glories there is virtually no end: the Mozart *Divertimento,* the Tchaikovsky *Serenade,* the Stravinsky *Apollo, Orpheus* and *Agon,* the Webern *Episodes*—like an atomic physicist's vision of the future until Balanchine sets the world aright with his conclusion, part Webern, part Bach, fluid yet steadfast, all sanity and hope. The Balanchine portion of *Episodes,* without a moment of literal drama in it, made all other drama—spoken, sung or danced—seem like child's play last season in New York. It is so far ahead of the rest of us that every bend of a wrist, twist of an ankle, turn of a body or head makes us nervous with surprise. Nothing and nobody is where it should be, at least to our notions of reality in 1959; it is all discovery.

These glories, of course, would be interesting but lifeless markings in notation without the dancers themselves. Some have been with the company since the beginning; others are recent additions. A few joined the company in its middle years, stayed a season or two, and left, unable to find a place for themselves. But from the start, talent has recognized the New York City Ballet as a home, the place, to paraphrase Robert Frost, where they have to take you in, for a try anyway.

Name the names: Tallchief, in the early days, offering us a blinding technique later tempered by an incomparable dignity and sense of dedication; Melissa Hayden,

(Over)

Photos on these pages by Martha Swope

On these pages:

Experiment and Revision: Always reaching for fresh and delicate sensation, nothing is too daring for Balanchine and Kirstein. On occasion they have invited guest choreographers like Frederick Ashton, Birgit Cullberg, William Christensen, Todd Bolender, Francisco Moncion, or guests like the Gagaku. Above: An experimental collaboration with Martha Graham, in which Graham (left) choreographed the opening section of "Episodes" (Webern), Balanchine the closing. Bottom: "Interplay" (Gould), one of several important contributions to the repertoire by Jerome Robbins, who is listed as Associate Artistic Director.

all sinew and bone aflame; Patricia Wilde, whose secret is buoyancy, accented even more today by a new repose; Diana Adams, beguiling an audience with lyricism and a surprising, new-found fierceness; Allegra Kent, beautiful, musical, whippet-light; Violette Verdy, who lights up the sky with intelligence, personality and theatrical assurance. The variety of the male contingent, from Magallanes, Moncion, until recently Bollender, and Eglevsky—on through exciting youngsters right now coming of age—d'Amboise, Villella, Watts, Mitchell. And the corps, sometimes variable in quality, depending upon the amount of rehearsal time they get, but always the most "dancing" corps in the world, proud to give themselves to satisfy the extraordinary demands of their company.

People outside New York who have still not seen the New York City Ballet perform sometimes ask how the company compares with the Bolshoi or The Royal Ballet. Comparisons need not be made, although those of us who love NYC Ballet don't mind. Whatever their strengths—and they are enormous—the Bolshoi and The Royal Ballet are sponsored by official recognition and official money. Money buys time and freedom from the pressures of expediency. The New York City Ballet has neither time nor freedom; it must worry about both.

All it has done with the energy left over is to make a new tradition in dance. If there are any doubts about what that is worth, think back over ten years and let memory reassure you. *THE END*

At right: Melissa Hayden, "all sinew and bone aflame," in the title role of Balanchine's version of Fokine's "The Firebird" (Stravinsky).

Jack Mitchell

The crucial transition between class and stage interests her most. Above, British ballet mistress instructs young American dancers at Jacob's Pillow this summer.

MEET PEGGY VAN PRAAGH

Ballet mistress' history reads like story of British ballet

BY EUGENE PALATSKY

Although Peggy Van Praagh has enjoyed triumphs as a performing artist, she has contributed more vitally to British ballet by exploiting what a critic once described as her "pedagogic quality."

She has utilized that quality as a ballet mistress, artistic director, classroom teacher, TV producer, and author. The Royal Ballet is still indebted to Miss Van Praagh for her ten years at the helm of the Sadler's Wells Theatre Ballet, grooming young artists for the big step from Islington to Covent Garden.

Americans, including the writer, observed her teaching talents this past summer when Ted Shawn brought her to join his faculty at Jacob's Pillow.

In addition to her classes at Jacob's Pillow she also coached six young New York girls as extras for Ballet Rambert's August performances of *Giselle* and *Coppelia*. Her handling of these worried youngsters revealed a special talent. No longer concentrating on technical matters of the classroom, she encouraged their awareness of the music and reminded them how specific gestures would look to the audience. The brown-haired, pretty teacher even enacted a convincing Hilarion for her student-Wilis to destroy, carefully explaining their relations on stage to the principals.

This is Miss Van Praagh's forte: guiding young dancers over that crucial barrier from the classroom to the stage.

Recognizing this, the Royal Ballet last year created a new post in its large organization for Miss Van Praagh. She is directing the Royal Ballet School's new program of semi-annual student performances at Covent Garden. The success of her *Coppelia* production last March had veterans in the company "checking to see if their own laurels were on straight," according to one critic. A full-length *Swan Lake* is planned for this fall.

"It's Ninette de Valois' way of bridging the gap," Miss Van Praagh explained during her summer visit, "so young dancers aren't flung into the company without stage experience." Transition training entails guidance in stagecraft, in makeup, setting one's hair, wearing a costume. The neophytes become conscious of lighting and stage shadows.

"Most important," she said, "you encourage them to project their personalities on stage. Until this time, in the classroom, they have been conscious only of themselves, of their own bodies. Now they

must learn to show themselves to the audience."

She credits her abilities at stage direction to the teaching of Marie Rambert and Antony Tudor. But her pedagogic pursuits date back to her childhood. At the age of five, Peggy, whose grandfather had come from Holland to settle in England, danced in children's competitions, summer theatres and, during World War I, in hospitals. By the time she was fourteen, she was trying her hand at teaching.

Her father, a doctor, sent Peggy little patients who were backward or retarded in some way. She taught them simple polkas or made up stories for them to dance.

Though her father thought she should stick to teaching, Peggy was intent on a performing career. In 1929, at nineteen, she joined Anton Dolin's small company for a brief season at the Coliseum. The next year she opened her own school in London, and simultaneously enrolled for the Cecchetti method classes of Margaret Craske. She also studied mime with Tamara Karsavina and character dancing with Lydia Sokolova.

Both her teaching and performing ambitions were advanced in 1933 when she became the eighth English girl to win a teaching certificate from the Cecchetti Society. One of her examiners was Marie Rambert. And afterwards, Madame called her over and asked her to join the Ballet Rambert.

The Sunday night performances of Rambert's Ballet Club were then attracting small audiences of connoisseurs at the Mercury Theatre. Since the company members were not paid, Peggy Van Praagh continued to support herself by teaching.

Another Rambert disciple at the time was Antony Tudor. In addition to taking class and performing, Tudor worked as Rambert's secretary, played piano for her classes, and served as stage manager for the performances. The ballets were contrived so that he could finish dancing and scoot off stage in time to bring down the final curtain.

In January, 1936, Rambert produced Tudor's *Jardin aux Lilas*, possibly British ballet's first unqualified masterpiece. The ballet was originally planned for three characters—the eternal triangle—but the choreographer later decided to include a fourth role, the Woman in His Past, for the exquisite Pearl Argyle. That ballerina was occupied with Vic-Wells rehearsals, however, so Tudor mounted the role on Peggy Van Praagh.

As she has written in her book of reminiscences, *How I Became a Ballet Dancer:* "Time grew nearer and nearer to the first night, but still Pearl did not learn the part. At last, a week before the performance, she said she could not do it. Tudor immediately said he would use me, but Madame Rambert was not sure that I was suitable or ready for such an important role. Tudor insisted and eventually Madame agreed."

Peggy later created roles in Tudor's *Dark Elegies* and *Gala Performance*, becoming, in her own way, Britain's Nora Kaye. Her book continues: "He gave me the chance to dance in many of his ballets and started to use me as a dramatic soloist, utilizing my technique for this purpose and developing in me a sense of comedy which I did not think I had . . . That Tudor felt he could use me in all these different spheres was a very great help and encouragement."

Reflecting last summer on her dancing years, she said, "Tudor had a big influence on my whole approach to ballet. Antony, Hugh Laing and I together would see all the visiting companies ('Kurt Jooss made a strong impression on us') and then talk late into the night about what we had seen and what we wanted British ballet to be."

This trio left Rambert in 1938—poor but ambitious—to form the London Ballet. Agnes de Mille danced with them briefly before leaving on her recital tour. As England edged toward war, the new troupe gave fortnightly performances at Toynbee Hall, an adult education center in London's East End. They provided two seasons of opera ballet at Covent Garden, where the dancers also supered as choir boys in *Tosca* and as Nibelungen in *Das Rheingold*.

Tudor created *Judgment of Paris*, *Soiree Musicale* and *Gala Performance*. But war arrived, and in September, 1939, Tudor and Laing left for the United States to join Ballet Theatre.

Peggy Van Praagh found herself managing both the London Ballet and Margaret Craske's school, a gift from Miss Craske who had departed for India. In 1940 the

Peggy Van Praagh knows 40 ballets by memory, has staged many of them.

London Ballet merged with the Rambert troupe for performances at the Arts Theatre in Leicester Square.

London's wartime "lunch-hour ballets"—billed as "Ballet for a Bob"—were devised by Miss Van Praagh. With the blitz had come six o'clock blackouts, and the theatres were closed at night. For lunchtime performances at the Arts Theatre, London's working men could buy sandwiches and coffee and watch the ballet with their trays in their laps.

Ballet boomed in England during the war. Peggy's lunch-hour ballets, the visits to factories by Rambert's dancers, and the tours by Sadler's Wells to army camps and through the provinces built the nation's ballet public. But in the fall of 1941, the London Ballet folded and Miss Van Praagh joined Sadler's Wells—as a corps dancer.

Ninette de Valois already knew about this dancer, quickly assigning her to take company classes and coach the younger artists. In addition, she was soon sharing Swanilda with Margot Fonteyn and spinning off the Blue Girl's *fouettés* in *Les Patineurs*.

"I didn't really fit into Sadler's Wells as a strict classical dancer," she said. "I should have realized that in handing me company classes, Ninette de Valois was preparing me for something besides dancing."

In 1946 Sadler's Wells moved to Covent Garden, vacating the smaller theatre in

(over)

"Gallant Assembly," 1937 ballet by Anthony Tudor, was premiered (above) by small Tudor company called Dance Theatre in Oxford, England. L. to r.: Agnes de Mille, Antony Tudor, Peggy Van Praagh, Hugh Laing. (Photo courtesy "How I Became a Ballet Dancer," by Peggy Van Praagh, Thomas Nelson & Sons, Publ.)

VAN PRAAGH *(Cont'd from Page 31)*

Islington. De Valois promptly decided that in addition to the major company now settling in at Covent Garden, there should also be a less ambitious organization which, at least to start with, should act as training ground. She launched the Sadler's Wells Theatre Ballet, offering Peggy Van Praagh the job of ballet mistress. "It was a very hard decision for me to make," she said. "I didn't really want to give up performing. But I accepted. And, after a year, I found that I enjoyed it enormously."

"Not only did I teach these young people in class, but I put them on stage. It was wonderful to develop dancers like Elaine Fifield, David Blair, even Nadia Nerina, and watch them grow in performance."

Her Theatre Ballet also sponsored Sunday night workshops, producing Cranko's *Harlequin in April*, MacMillan's *Danses Concertantes*, and other important works.

But in 1956 came the Royal Charter, and both companies joined under one direction at Covent Garden. Miss Van Praagh was temporarily minus a job.

However, foreign companies had been clamoring for productions of the world-famous Royal Ballet, and Miss Van Praagh now set out to answer their needs. As a freelancer, she journeyed in two years to stage de Valois' *The Rake's Progress* in Munich, Ashton's *Les Rendezvous* in Canada; *Sleeping Beauty*, at Vera Volkova's request, for the Royal Danish Ballet; *Gala Performance* for Mary Skeaping's Royal Swedish Ballet, and some smaller works in Oslo.

In the summer of 1958 she was named dance director of the Edinburgh International Ballet, formed to appear at the Edinburgh Festival that August. She directed twelve ballet premieres by choreographers like Cullberg, Skibine, Cranko, Walter Gore and Andree Howard. Dancers included Marjorie Tallchief, Kirsten Simone, Henning Kronstam, Paula Hinton and Carla Fracci. But the enterprise was neither artistically nor commercially successful. Following a European tour with the dancers, Miss Van Praagh rejoined the Royal Ballet to take charge of student performances.

Her talents will prove useful to the Royal Ballet in varied ways. She is teaching some company classes. And the revival last spring of *Les Rendezvous* at Covent Garden was largely her doing. Ashton had difficulty recalling the choreography, "so I remembered it for him," she says.

Her phenomenal memory for choreography would make her valuable to any company. She has memorized forty complete ballets, and she mounted her overseas production from memory, never peeking at dance notation. She remembers all the Tudor works of his English period and, during her recent American visit, restaged *Soiree Musicale* for the Robert Joffrey Theatre Ballet.

Miss Van Praagh has found television a handy medium for dance education. Even before the war she and Tudor had performed with other dancers on experimental TV. Since 1954 she has produced *Steps into Ballet* and *Stars of the Ballet*, both TV series for children.

Her first book, *How I Became a Ballet Dancer*, besides providing an interesting account of her own life, offers good advice to the child considering a career in ballet. She has co-authored a new book, *The Art of Choreography*, with Peter Brinson, a British choreographer and critic, for publication in 1960. That work, commissioned by A & C Black of London, is planned as a text for young choreographers.

Peggy Van Praagh, through Margaret Craske, is a product of the Cecchetti method, though later training with Ninette de Valois and Vera Volkova has also strongly influenced her classroom approach. Certain Cecchetti features are noticeable in her class: the concentration on body placement at the barre, the maestro's theory of harmonious *port de bras*. (In July she taught our teachers for five days at the Detroit convention of the Cecchetti Council of America.)

She demands clean footwork and urges quality of movement from her students. To sharpen their musical sense, she has her pianist vary the rhythm constantly during exercises.

In class Miss Van Praagh is warm and jovial, as she seems to be naturally. But no nonsense is permitted and, if necessary, that British accent can be dry and biting. Yet she is likeable, and her classroom atmosphere is sunny.

She moves lithely around the room on her tiny feet, scanning the class with keen eyes. Quietly to a spectator, she points out the "ballerina potential" of a slender fourteen-year-old at the barre. "Notice how her body falls naturally into the arabesque, how she fills out every beat."

She apparently believes that thorough explanations of everything should accompany ballet training. She doesn't expect blind faith. In her writing she takes pains to discuss and advise on career problems at length for young readers.

In class she explained the practical reason for each basic exercise—just what was being strengthened and why. She demanded an "adagio" quality in the *ronds de jambe*, such as a ballerina might strive for in the *pas de deux*, and "sharpness, brilliance" in the *frappés*, for future allegro dancing. As we watched, everything seemed purposeful. *THE END*

Marshall Brooks

Act III, scene 3, of Vancouver's International Festival production of "Orpheus and Euridice."

IN THE NEWS

HANYA HOLM STAGES "ORPHEUS": Two major problems confronted Hanya Holm, one of our foremost teacher-choreographers, when she was asked to stage and choreograph *Orpheus and Euridice* for Canada's 1959 Vancouver Int'l Festival. There were practical difficulties, since she was committed to teach, for the 19th season, at the Colorado College Summer Dance School. But arrangements for brief leaves of absence and replacements were made, the vicissitudes of time and place wrestled with and conquered.

The other problem was the creative one of merging music, singers and dancers, in a short time, into a major production that would do justice to — and, more, illuminate — Gluck's 18th-Century operatic masterpiece.

She met the problem of translating the opera's theme of transcendent love by treating it, as she says, "with a strong simplicity . . . The lighting became of the highest importance, so that the performers could move in a world created by light and space. All non-essential elements had to be cast away in order to reveal the core. But the casting-off process," says Miss Holm, "must not impoverish, it must enrich. The complete absence of decoration must not create emptiness . . . The stage must be a resonator that releases every possible nuance of sound, movement, lighting and action."

Such an epic approach can lead to either greatness or nothingness. Miss Holm's work achieved the former in an outstanding production that was hailed by Howard Taubman of the *New York Times* as being "memorable," "remarkable," and "capturing the basic timelessness of the work . . . The transitions from dance to song were so smooth that they were almost unnoticeable."

Lead dancers for the opera's 6 July-August performances in the new Queen Elizabeth Theatre were Maryann de Lichtenberg of Vancouver and Henry Kersh of the Los Angeles City Ballet. The corps of 30 dancers was culled from all of Canada. Donald Oenslager was responsible for the rising levels on which the entire production was set. Well-known lighting expert Klaus Holm, son of the choreographer, designed the lighting.

(Over)

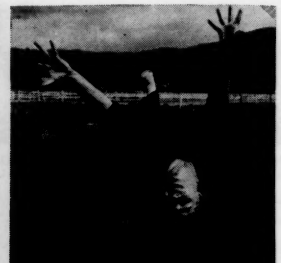
Rehearsal for Helen Tamiris' "Dance for Walt Whitman," performed as part of the 1958 Theatre Festival.

IN THE NEWS *(Cont. from Page 39)*

PERRY-MANSFIELD ADDS SEMINAR: A concentrated 5-day (Aug. 24-28) dance seminar closed and highlighted the 35th season of the Perry-Mansfield School of Theatre and Dance. There were 6 classes a day for teachers and students attending, plus intense discussions on such topics as "dance or college" and "music in relation to dance." The seminar finale included films, a banquet, an international dance festival, and information about foreign exchange scholarships from Dr. Ben Cherrington, dir. of Denver's Institute of Int'l Education.

It was back in 1915 that Charlotte Perry and Portia Mansfield — both Smith College graduates and teachers of dance — took turns arising at 4 a.m. from their tent in the Colorado Rockies to make breakfast for a crew of carpenters. This summer the famed art-study camp, located on a 100-acre site 3 miles north of Steamboat Springs, at an altitude of 7,000 ft., housed 276 participants from the U.S. and abroad. Students ranged from age 8 through college level. Dance majors studied ballet, modern dance, mime, composition, dance theory, could elect drama, sports — including horseback riding, for which the camp is a national center. The annual Theatre Festival, held in the old Perry-Mansfield and new Julie Harris Theatres, included an Aug. 14 and 15 program titled "An Evening of Dance."

Charlotte Perry and Portia Mansfield, the school's founder-directors.

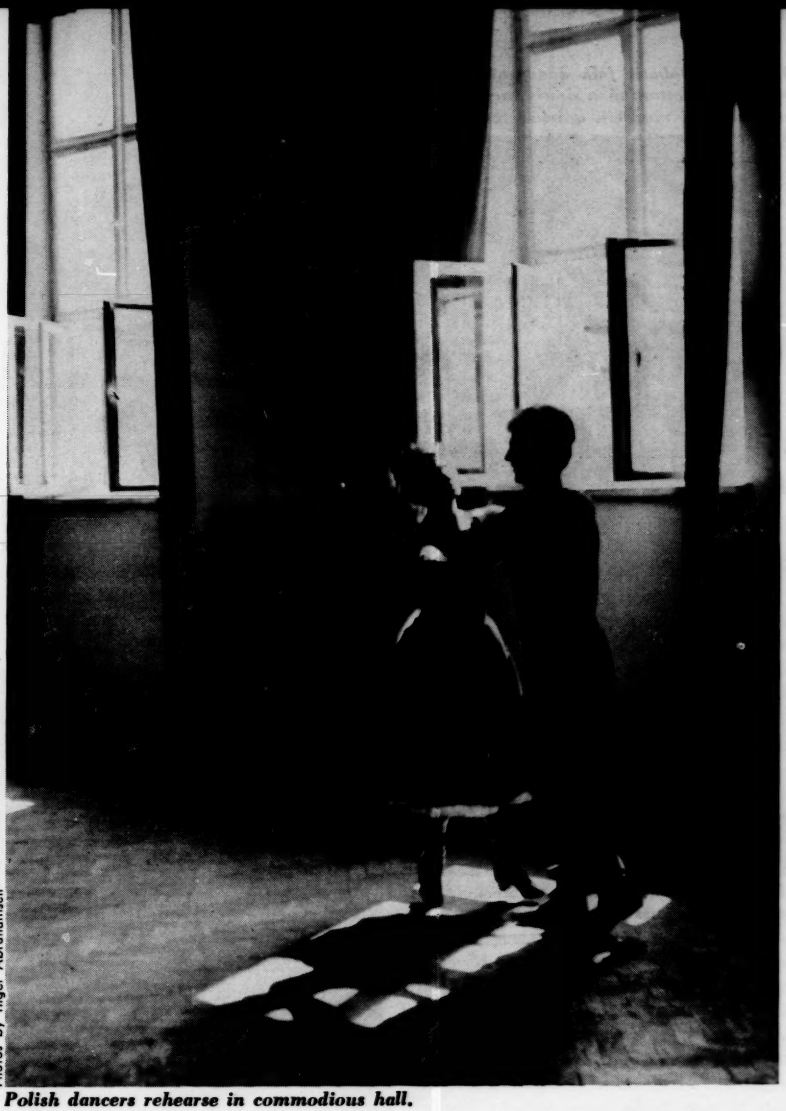


Harriette Ann Gray heads modern dance at Perry-Mansfield and Stephens College.

Advanced ballet class is taught by Mary Clare Sale (of Hollywood's Moro-Landis Dance Center).

Theatre Dept.'s 1959 "Caesar and Cleopatra" included Alfred Huang (r.), who also soloed in dance program.

POLISH CO. AT HOME: An old castle in the small Silesian town of Koszecin is what the hundred members of the Polish State Folk Ballet call home. Here the dancer-singers (average age 18) live, take class, rehearse, when they are not touring on both sides of the Iron Curtain. "Slask," as they are generally known (the word is Polish for Silesia), was formed in 1953 by director Hadyna after a year of talent scouting and the auditioning of 12,000 candidates. The Co., presented by S. Hurok, opens 3-month U.S. tour on Oct. 30 in Boston, will be seen Nov. 3-22 at N.Y. City Center. It then goes to the West Coast and back, ending in Washington, Jan. 20-21.

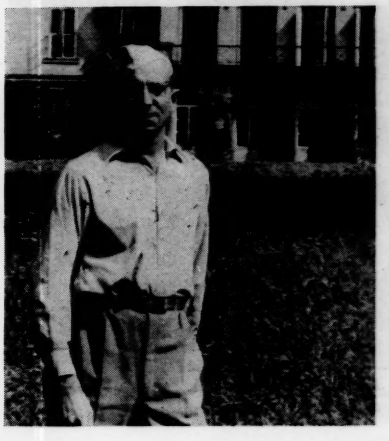


Photos by Inger Abrahamsen

Polish dancers rehearse in commodious hall.

Choreographer Elwira Kaminska (center) explains a detail during rehearsal break of the Polish State Folk Ballet.

Dir. Stanislav Nadyna in front of south Poland castle which houses "Slask."



FOLK DANCES OF INDIA: We generally think of the dances of India in terms of the theatrically stylized, "classic" *bharata natyam*, *kathakali* and *kathak*. But giant India, with its vast population, has a varied and rich heritage of folk dance, from which the classic forms have developed.

Gradually undergoing neglect at its sources, this heritage is being consolidated and revived under the sponsorship of the Indian government by a two-week folk dance festival held annually in New Delhi on the occasion of Republic Day (January 26), which celebrates the adoption of India's Constitution. Two thousand dancers from all parts of the country come to participate — not only to perform their own dances, but also to learn those of other communities. On this page, a sampling of festival activities.

Photos by Kulwant Roy

Popular acrobatic folk dance of Punjab state. The bottom man slowly turns, those around him move in quicker tempo.

In mountainous northern Himachal, the ceremonial horn echoes in the valley.

With basket signifying the gathering of crops, a girl from western Bombay performs a field worker's dance.

Kashmir, which borders Tibet, is represented by children from Kulu (known as the Valley of Gods) in a dance portraying women on their way to and from market.

Hyderabad street singers are depicted by dancers in masks and peacock feathers.

Although it no longer hunts heads, this tribe of headhunters from northern Negas, near the Himalayas, performs its traditional dance, with spears and headdresses.

QUESTIONS AND ANSWERS

ABOUT DANCE, DIPLOMACY, AND DIRECTION

BY RICHARD PLEASANT

For the August issue of Dance Magazine, Richard Pleasant, interested observer and active participant in the American dance scene, wrote an article which we called "Message to Congress." In it he examined the Russians' use of ballet in the contemporary world scene, and pointed out that because the Russians love the ballet as much as they do, it is an important "direct route" to their hearts and minds. Further, he expressed his conviction that today we have barely scratched the surface of the potential of achievement in American ballet, and that money spent by the government in its constructive support "might even make unnecessary more costly weapons."

Mr. Pleasant's suggestions are not just theoretical. They stem from unusual experience in both dance production and international exchange of theatrical attractions *(see p. 66).*

Reader response to "Message to Congress" was serious, sometimes skeptical. On these pages Mr. Pleasant answers several of the many letters received. Of them, one is from a Congressman, another from a dancer, and a third from a lawyer. L.J.

QUESTION (from a letter written by a Congressman):
Aren't you making a mountain out of a molehill?

ANSWER:
Serious as I am about the importance to the full life of all the arts, and of the performed arts in particular, I am not such a quack as to say that ballet, or indeed any of our cultural exchanges, could be a magic cure-all. I also concede that theatrical dance comes rather low in the popularity graph *in America* — trailing television, motion pictures, the legitimate stage, symphony, and possibly opera. However, it is very clear that ballet comes at or near the top of this list in the Soviet Union. That is why I recommend that the United States give it serious consideration — in fact, above all other theatre forms — as an export to Russia.

The Russians have declared officially that they can learn from us and that they intend to do so — with the objective of surpassing us in everything. Said Mr. Khrushchev on his recent visit: "When Ford built our first automobile factories, we broke lots of machines before we knew how to handle them. And now we, the pupils, have sent a rocket into outer space and our pennant is up there on the moon— not bad for a pupil . . . We learned from you . . . now we want to surpass you. You see, we're not dumb . . ."

Don't for a moment think this determination is confined to Ford cars, atoms and hybrid corn. It applies also to ballet. I refer to a *front-page story* which appeared in the *New York Times* on September 14, 1959. Harrison Salisbury, a leading authority and *New York Times* political reporter on Russia, wrote: "Ballet stands on the threshold of bold change. The contact with the West experienced by the Moiseyev Dance Company and the Bolshoi Ballet has provided a creative stimulus. [New experimentations] lean heavily toward the abstract and symbolic ballet of the West. Igor Moiseyev . . . has created some numbers that incorporate both folk and contemporary American themes . . . It will take a year or two for the breakthrough." Note that this information was considered by the *New York Times* as having Page One importance.

The Russians are willing to do embarrassing things — such as admitting that there is room for improvement, even in their dance art — and to learn from any source. Aren't there things we can learn from the Russians?

Equally, perhaps more, revelant to the issue of mountains and molehills, was Khrushchev's speech to the assembled greats of our movie industry on September 19. It is revealing, significant and well worth more than the first reading in the daily press. Baring his heart — and this time authentically, I believe, Khrushchev uncovered some of the old wounds which still motivate him. He went back to 1917 or 1918, his young manhood:

"I remember I was in the Kuban region . . . I lived in the house of a very interesting bourgeois intellectual family. The mistress of the house was a graduate of a noble ladies' educational establishment in St. Petersburg. I suppose I still had coal on my hands . . . They started asking me questions. 'All right,' they said. 'But what do you understand in the ballet — you, a miner?' And I must admit that at that time I not only had never seen a ballet, I had never seen a ballerina. So I did not know what it — what sort of a dish it was and what you ate it with. And I said, 'Wait, it will all come.'

"If she were to have asked me then what it was that would come, I could not have given her any reply—I did not know what would come. But I did know that the new and the good happy life would come.

"Now, I have a question for you. Which country has the best ballet? Yours? You do not even have a permanent opera and ballet theatre. Your theatres thrive on what is given them by rich people. In our country it is the state that gives it money. And the best ballet is in the Soviet Union. It is our pride. And you paid a worthy tribute to our ballet when it came here to

(over)

DIPLOMACY *(Con't. from Page 43)*

the United States . . . I am not going to lavish my praise on it, but, say yourselves which art is on the upsurge and which is on the downgrade."

Then, but only then — and please note that he led off with ballet — he took up, in this order: "Our theatrical arts" (from which I infer that he meant what we call the legitimate theatre), "Our cinema art," "Our literature." He concluded by saying: "In our country our workers of art are given not only material remuneration, they are awarded state decorations, Lenin prizes. Some . . . have more decorations and prizes than a general. And this is a token of the respect of the people, of the Government . . ." Khrushchev, whether by plan or impulse makes little difference, placed ballet at the head of *his* list, and devoted very much more space to it than to drama, cinema or literature.

Let it also be noted that every time the American press spotted a Khrushchev boast that it thought was questionable (and answerable) it nailed it in both news and editorial columns. But there were no public disclaimers that I know of to his boasts about ballet and the arts.

Cultural exchange was one of the topics on the Camp David agenda. The details have not been released, but ballet was undoubtedly among the subheads. Do you, Mr. Congressman, know what to eat it with? It won't make the least difference, I am certain, during your next campaign back home, but you should learn in the event you go to Moscow. It is one of the first dishes Mr. Khrushchev will serve you. Do you recall that on his recent visit Mr. Nixon had to stay up all night to finish an important radio address because attendance at the ballet earlier in the evening was a "must"?

Am I making a mountain out of a molehill? I don't think so.

QUESTION (from a dancer):
Who says America hasn't a ballet to match the Bolshoi? What about the New York City Ballet and Jerome Robbins' Ballets: U.S.A.?

ANSWER:
I am second to few in my admiration of the past and present explorations and achievements of George Balanchine and Lincoln Kirstein and Jerome Robbins, whether applied to Broadway shows or to ballet companies. They have pushed back the frontiers of knowledge, and are, let us all rejoice, continuing to do so. But let's not stop with rejoicing; let's find accelerating facilities for them. I am stingy with the word *genius*, but it belongs to both Robbins and Balanchine. I also have enormous admiration and gratitude for a long line of American dance "greats," beginning with Isadora Duncan through the descendants of Denishawn — Martha Graham, Doris Humphrey and Charles Weidman—and on to their progeny, the "Third Generation." What a thrilling litany to call off the names of Agnes de Mille, Helen Tamiris, Anna Sokolow, José Limón, Eugene Loring, Sybil Shearer, Pearl Lang, Merce Cunningham and at least a half dozen other gifted artists, and those born abroad who have made America their working place, like Hanya Holm and Antony Tudor.

Nor does my appreciation stop there. What about our ethnic and theatre dancers, including jazz and tap, and such masters as Bojangles Robinson, Fred Astaire, Gene Kelly and Ray Bolger?

What civilization ever had so many great choreographers — with all the variety, invention, discovery and revelations their very names bring to mind — during its entire history? We have had them all in a short half-century. It is appalling artistic genocide that these artists are not given full-scale facilities and goals.

When I write that the Bolshoi is matchable but is still unmatched, I am thinking of security, of permanence, of scale and of intent and vision. Not one of the artists mentioned above ever had a full-scale dance company to compose for (and to choose from) in America. Not a one ever had enough rehearsal time — in America. Rarely has one ever had the luxury of burying his mistakes before showing them to the critics. Not one—in America—ever had an uninterrupted year devoted to nothing but rehearsals and public performances. Teaching is a filler; scrabbling for new backing; leisure, well-afforded by a few, penurious for some. None has the assurance of an institution which will guarantee the upkeep, repair and performance of his works after he is dead.

Where is *With My Red Fires*, one of the masterworks of the late Doris Humphrey? Gone through non-performance—as it was during most of her lifetime, when it would have given delight to many and education to an important few—the younger choreographers. (There is a movement afoot to beg enough money to have it recorded in Labanotation according to the recollections of her pupils. No matter how accurate, such stenochoreography is but a poor substitute for life.) What a loss to the world if the Danes had not *by performance* kept alive *La Sylphide*. That tiny country, in population half the size of New York City, has kept this landmark alive well into its second century. What is great, rich America doing for its sons and daughters? What a loss that Agnes de Mille's thrilling *Black Ritual* has disappeared, and its wonderful de Molas scenery and costumes bon-fired. What losses to come if survival of *Metamorphosis* and *Fancy Free* and *Pillar of Fire* is not insured. What a loss if the even greater works these choreographers might compose are never born!

I am imagining a ballet company comparable to the New York Philharmonic Symphony in life expectancy, scale, scope and gamut. This might be given the working title of a "Symphonic Ballet Company"—not to be confused with the symphonic ballets of Massine, which, incidentally, I would like to see again. Any symphony orchestra can give us an opportunity to reappraise works that we may have overpraised or underpraised when they first appeared. America has no ballet company that can do the same service. The Philharmonic is one of the world's oldest symphony organizations, and the indications are that it will last into the 21st Century (its third) if anything does. That will do for permanence. As to size, the Philharmonic is as big as the biggest; no one of our ballet companies is or ever has been.

To continue with the musical parallel: we have never had, except for an occasional spectacle — usually summer out-of-doors — more than what would be called a "chamber orchestra" ballet. A company of chamber size — usually about fifty dancers—was given impetus by Diaghilev. Finances, even in his day, were probably *one* reason, but truth is that he wanted an experimental ballet. It was a divine laboratory, but that's what it was. We, in America, followed the Diaghilev laboratory size not only because of finances (real) but also because we once thought his was the *only* version of everything (false).

But size is not the only criterion of merit. Finer work can, of course, come out of a magnificent chamber ensemble than out of a so-so symphony. But they are not comparable.

Many ballets couldn't use a hundred dancers even if the company had them. Nor does every symphonic number need the full orchestra. The Bolshoi doesn't keep a hundred dancers on the stage most

of the time. They have replacements, alternates, *and* specialists. We make the same dancers double and triple even when they are not equipped to do so. A little corps de ballet girl is called on to play Giselle's mother — a difficult acting job for a mature woman — on the Metropolitan Opera House stage! A quarter horse can't be expected to win all the races — even in his own class — the same day. But this is what we demand of our dancers. We get in ballet about what in athletics one expects from the decathlon — all-round performances, but not the broadest jump, the highest vault or the swiftest run.

Finally, the matter of "scope" and "gamut." The Philharmonic is designed to play a range of music from the baroque to the contemporary, *and with equal respect.* It would be all right to have an orchestra that played nothing but Beethoven or nothing but Bernstein — but that would not be the Philharmonic. The Philharmonic does not obviate the necessity for the Bach Aria Group, or the Little Orchestra Society, or a jazz combo. All of these delight us at home, and would, I am sure, do the same abroad.

Consider what prestige the Philharmonic, so conceived and so facilitated and so conducted by Leonard Bernstein, has brought to American on its recent tour of Europe. And that is a benign circle: the Philharmonic's new glitter from abroad will increase its prestige at home, and, properly exploited, its earning capacity too. The same would happen to a comparable dance organization.

Nikita Khrushchev: "I was a miner. I didn't know about ballet—what sort of dish it was and what you ate it with. But I said, 'Wait, it will all come'."

QUESTION (from a lawyer):

Government-controlled theatre is as un-American as government-controlled industry or thought. How can you propose such a thing?

ANSWER:

I know of no quicker way to defeat the objective than through un-American methods. I am against bureaucracy in everything, and above all in the arts. I don't even think that a Federal Arts Council, such as they have in England, would work as well here as it does there. Indeed, I am against even a board of "artistic advisors"—formal or informal. Such a little oligarchy at best comes out with the least common denominator — in ballet, anyway. The l.c.d. is not enough in ballet. At the worst, these little groups are tacit admission that there is no single person with assurance. The distinguished results achieved by Lincoln Kirstein, Mme. Marie Rambert, Dame Ninette de Valois, and, of course, Diaghilev, were not the product of l.c.d. Administrators are at their weakest when subjected to amateur meddling by their boards. Not unknown in business, this failing is general in the theatre, in which everyone considers himself a qualified expert. No, I did not propose government management or control.

I did indeed advocate appropriation of government funds, but I did not elaborate. I propose that the theatre — not dance alone — be treated financially like all other products and services the U. S. government uses. This is, I believe, the only *revolutionary* suggestion I have made.

One of the most basic, and cherished, of American freedoms is the freedom to make a profit even when serving, or selling to, the government. Naturally, the government gets discounts suitable to the size of its orders, the terms of payment, etc. It is required in many instances to get competitive bids. Procurement is handled in many ways, from list-price to cost-plus. The government pays a profit to labor, management and investors every time it pays its telephone bill. The entertainment industry is the only one, to my knowledge, which is asked to sell its stock in trade at cost (as a maximum) or to donate it, *gratis.*

For years, during World War II, I was in the War Department in charge of all live entertainment sent overseas — from Bob Hope and Marlene Dietrich to the last accordionist and juggler that we could scrape off the bottom of the barrel. It was no case of over-supply. What did the government pay? Transportation, mess and billeting *only.* What performers did not contribute as individuals (the big stars assumed all expenses) was paid by the USO, the Red Cross and the American Theatre Wing. The first two passed the hat to the public at large. The Wing, most remarkable of all, was supported by the entertainment industry itself. Simultaneously, farmers were getting rich from government business. General Motors and others were not supplying tanks, planes and ammunition free.

With our present cultural exchange program, government support, though differently administered, is little changed. It does help finance transportation, but I know of no instance in which the government has paid the cost of, let alone a profit on, any theatrical or musical organization it has sent abroad. Far from being un-American to ask the government to pay for what it uses, I think it is the opposite. Mr. Reuther and his colleagues told Mr. Khrushchev that one of our American freedoms was the right to strike. Mr. Khrushchev told Mr. Skouras that the Russian government and people paid their artists for services rendered. The entertainment industry should look into this — and the ballet would be but one of its branches to profit.

The government has the mandate to help, to take one example, a private shipping line to build (and even operate) a flagship which it might not otherwise be able to finance. Why? Because it is considered valuable to the nation to have one on the high seas. Ballet is eligible, legitimately, for federal aid under some adaptation of this system. But only if the desirability is acknowledged. I believe the Russians are helping to dramatize this crucial question of desirability.

May I say, not entirely jocularly, WRITE YOUR CONGRESSMAN.

QUESTION:

Is this the problem of Congress only?

ANSWER:

By no means. It is the problem of us all—professionals in the theatre, backers, the general public. Congress is representative of the people as a whole, and, as such, it can help ballet (not take it over) as

Continued on Page 66)

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman; Text by Saul Goodman

CARMEN DE LAVALLADE

Lovely is the word for Carmen! Not only is she beauteous to look at, but her dancing, whether it be in an opera house, in a theatre, a concert performance, in nightclubs or in film, has a unique and lovely quality.

Carmen de Lavallade is not the only dancing member of her family. Her sister Yvonne confines her dance activities mostly to the West Coast, and it was their first cousin Janet Collins who was instrumental in interesting both sisters in the dance world. Carmen began to dance when she was 14. Her first teacher was Melissa Blake, a local ballet and modern dance instructress in Los Angeles. Two years later, she eagerly applied for a scholarship to study with the late Lester Horton at his school. Here she not only diligently learned modern dance, but also attended lectures on music, painting, and sculpture, getting a well-rounded education in the arts.

In this "do-it-yourself" company, Carmen, who became one of their principal dancers, was also entrusted with other duties such as lighting, scenery and costumes, all adding up to fine professional training. Friday and Saturday performances were given weekly in Horton's small theatre, and each program continued for about eight months while the subsequent program was being rehearsed. For ballet classes, Mr. Horton recommended Carmelita Maracci, with whom Carmen studied for three years.

Later she taught children and adult classes at the Horton School. Carmen was amazed when her L.A. City College dance teacher one day turned up as a pupil in a class she was giving. Carmen's Hollywood performance credits include dancing in several feature films, among them *Lydia Bailey* (opposite Jack Cole), *Demetrius and the Gladiator*, *The Egyptian*, and *Carmen Jones*. She also danced at Ciro's Club, appearing with the Horton Co. before it traveled East for an appearance at Jacob's Pillow and at N.Y.'s 92nd St. Y during the Summer Dance Festival of 1954.

While in N.Y. Carmen auditioned for producer Saint Subber, then casting the forthcoming Broadway musical *House of Flowers*. And when Herbert Ross (who also choreographed *Carmen Jones*) and Mr. Subber were casting their dancers for the show, both agreed that Carmen, with Alvin Ailey as partner, would be an excellent choice.

And so Carmen made her Broadway debut in *House of Flowers*, where she met her talented future husband — dancer, painter, writer, musician, designer Geoffrey Holder — who was also featured in the show. They were married early in 1955, after the five months' run of the show, and Carmen continued her dancing in concert performances as guest artist with the Geoffrey Holder Co., and at the Metropolitan Opera House, where she was guest artist in *Aida* and *Samson and Delilah*.

Her TV debut came about in a dramatic presentation on the Studio One program, where she performed a dance sequence choreographed by and danced with John Butler. This marked the beginning of an eventful relationship between choreographer and dancer.

Six weeks after the birth of her son Léo Anthony, Carmen was back to dancing, appearing in the role of Madame Zzaj (jazz spelled backwards) on Duke Ellington's TV Spectacular "A Drum Is A Woman." Her dancing partner was Talley Beatty.

More television—this time in Menotti's *Amahl and the Night Visitors* at Christmas, 1957, again to John Butler's choreography.

An engagement at the Radio City Music Hall early in 1958 featuring both Carmen and Geoffrey Holder was followed by several months of nightclub work that continued to keep husband and wife working together. Highlights were appearances at Miami's Americana and L.A.'s Cocoanut Grove. Carmen does not consider nightclubs her favorite medium of performing, but she nevertheless enjoyed the experience.

That summer she went to Spoleto, Italy, where she appeared in a Festival of Two Worlds program of Butler works.

Back home, and again working for Mr. Butler, this time to tape three religious films for TV's "Look Up and Live" series —*Adam and Eve*, *The Nativity* (which later won a special award at the Cannes Film Festival) and *Herod and the Slewing of the Innocents*. Carmen, always favorably inclined towards experimental work, enjoyed making these very much. The music was incidental, and the movement was primarily set to the accompaniment of the spoken word of the narrator and actor, each dancer having an actor counterpart. At Christmastime 1958, another TV performance of *Amahl*.

She again spent the summer of 1959 in Spoleto, this time dancing in new works created by Mr. Butler and Herbert Ross, and followed this with a notable appearance at N.Y.'s City Center. During the current fall opera season, her lovely dancing was seen in *Carmina Burana (see cover)*, an unusual artistic event.

With United Artists' *Odds Against Tomorrow* having just been released, Carmen will be seen by millions in her first Hollywood non-dance role—as the "other woman," opposite Harry Belafonte.

Serious-minded Carmen de Lavallade is concerned with fulfilling the wishes of her choreographer, with helping to convey his intentions to the audience, thereby justifying his confidence in her work.

Although her home life, plus rehearsing and performing add up to a rich, full day, she manages to continue modern dance classes with Martha Graham and ballet with Margaret Craske. Currently she is at work with John Butler on three new films for TV's "Look Up and Live."

MY EARLY YEARS BY FRED ASTAIRE

CONCLUSION

from the book **STEPS IN TIME**

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Introduction

This month we bring you the fourth and last of our excerpts from Fred Astaire's "Steps in Time" (Harper & Brothers, $4.95). In these chapters we've had the pleasure of Astaire's delightful reminiscences of young Fred's boyhood in Omaha, his matter-of-fact introduction to dance because sister Adele needed a partner, the coming to New York, the trial-and-error adventures in building routines that would "go" on the vaudeville circuits, and — at last, after misery and mistakes, learning how to "knock 'em dead" and the sweet smell of success, as described below.

The remainder of the book chronicles, in the same engaging and detailed manner, how he and Adele went on to glory on Broadway, in London. It tells of his unrelenting perfectionism, of Adele's marriage, and then the inside story of his many years in Hollywood — with and without Ginger Rogers — right up to today, with new excitements, new achievements still ahead.

As you can see, we're all for "Steps in Time" and its author. Fred Astaire is a special kind of American dancer, and his story is a special but very true kind of Americana. *L. J.*

We worked our way back to Chicago and were having a week of rest when we got a call to jump down to New Orleans. It was an emergency. Some featured act was unable to make it at the Orpheum there and they needed a quick replacement. We fell into the spot and were to get $350 for the week.

That salary seemed tremendous to us, although the extra money was intended only to pay the railroad fares. In no way was it meant to establish a permanent raise for our act.

Anyway, this engagement was a big break for us. We had the number-five position on that big-time bill and stopped the show at every performance.

Soon came news from Lew Golder that we were booked at the Palace, Chicago; Orpheum, Milwaukee; and the Columbia, St. Louis. All important dates. We were still assigned the horrible number-one position at the Palace Chicago, but we were performing like clockwork now, and besides there was a newsreel on first which meant that the audience would be seated by the time we got on.

We had a good rehearsal with the orchestra Monday morning. The conductor was an extra-fine musician and we had confidence in him from the start—he instinctively knew what we wanted and required. This was the real big time and I sensed a positive atmosphere.

I got hold of the stage manager and told him I wanted to put some rosin down and he replied, "Sure—go ahead, but don't put too much and don't let anybody see you." This was a relief.

The floor was right, the music was almost sure to be perfect, and we were waiting for our turn as the newsreel went on. Then came the slight pause after its conclusion and the opening bars of our introduction music to "Love Made Me a Wonderful Detective."

This was a number we found quite by accident at the Waterson, Synder & Berlin publishing house. It was written by Ted Snyder, was not a plug song of the day, but a special-material sort of thing that nobody was using, and it suited our purpose perfectly. My first lines in the song were shouted from off-stage:

"Stop! Stop! Don't you dare to move, you're under arrest!"

Adele replied in song, "What have I done to you?" and then I continued, "Stop! Stop! I've got you covered, see that badge on my chest." Then I pulled Adele on stage as an amber spotlight uncovered to reveal us to the audience.

We proceeded without any faults through the song, topped by a short dance, at the conclusion of which a crash of applause, starting from 'way upstairs, hit us like a thunderclap. I thought to myself, "If they do this now what will happen when we get to our best numbers?"

Well, everything went perfectly. After our last dance exit we had to take six long-drawn-out-bows.

The music for the next act started. They had to stop it, and we were called by the stage manager from halfway up the stairs to our dressing rooms to take another bow.

We had "stopped the show."

We almost fell downstairs to get out there for that extra bow and Adele made a short, breathless speech: "My brother and I thank you from the bottom of our hearts."

That was it. We were back in business now. All the other acts on the bill heard about this unprecedented opening-the-show panic and one by one they congratulated us. That night we were switched from opening the show to number three, just ahead of the team of Cantor and Lee. The same thing happened—we murdered 'em again. As we were taking our bows at the end, Eddie Cantor walked up and down waiting his turn to go on, saying, "What is this? The Gans-Nelson fight?"

The Palace Chicago week gave us the first real feeling that we were finally catching on. We were in demand by the booking offices, and we were shaking off the opening-act status, although it still did occur now and then because of earlier commitments or top-heavy bills.

We met big-time performers, many of whom went out of their way to put in a good word for us where it might help us.

Billy Halligan and Dama Sykes were a standard act and they kindly spoke to one of the Keith Circuit executives in our behalf. Wilbur Mack and Nella Walker were a standard attraction. They too gave us a valuable boost.

The many famous vaudeville names with whom we appeared on the same bill included Diamond and Brennan, Bayonne Whipple and Walter Huston, J. C. Nugent and the Gus Edwards Song Revue.

There was also the famous Nat Wills, tramp comedian; Rock & Fulton; and the Charlie Ahern Troupe. In that well-known act of comedy trick bicyclists was a lad named Freddie Sweeney whom I used to pal around with. He was about my age and we ran into each other on a bill at Keith's Boston. Freddie was a clever boy and later went on to make one half of the

famous team of Duffy and Sweeney. Their sojourn was legendary in vaudeville. The nut comics to end all nut comics.

There were Bert Fitzgibbons, Al Herman, Charles Irwin and Kitty Henry, Cross and Josephine, Ruth Roye, Belle Baker, Sophie Tucker, Van and Schenck, McKay and Ardine, Rube Dickinson, Sam and Kitty Morton, Trixie Friganza and many others. I wish I could put them all down here.

We were constantly trying to keep our material fresh and in shape, and now that bookings were coming in more satisfactorily it was our ambition to play the Palace in New York. We never could make it. For some reason they would not book us at the Palace. We were trying to get a good spot on the bill there and told our agent that we would not accept the number-one or two position. Perhaps that is what kept us out. The Palace, as almost everyone acquainted with vaudeville knows, was the prize vaude house in the country and it was every act's ambition to play there.

We still worked very few summer engagements, preferring to go to the mountains in Pennsylvania for vacations during the hot months. We spent several summers at Galen Hall, Wernersville, Pennsylvania.

After our summer relaxation, playing golf and enjoying life in general, we would return to New York a few weeks in advance of our vaudeville engagements to practice and get new songs, if necessary, for our act. It was in this way that I first met George Gershwin.

I would go to the various music publishers looking for material, and George was a piano player demonstrating songs at Jerome H. Remick's. We struck up a friendship at once. He was amused by my piano playing and often made me play for him. I had a sort of knocked-out slap left hand technique and the beat pleased him. He'd often stop me and say, "Wait a minute, Freddie, do that one again."

I told George how my sister and I longed to get into musical comedy. He in turn wanted to write one. He said, "Wouldn't it be great if I could write a musical show and you could be in it?" That thought materialized only a few years later when Adele and I were in *Lady, Be Good!* at the Liberty Theatre, New York, music by George Gershwin, lyrics by Ira Gershwin. I was fortunate later on to do several pictures with scores by George and his brother, Ira.

I often went to the Waterson, Snyder & Berlin Music Publishing Company for songs, too. Irving Berlin was not always there and I didn't meet him until later years, when I had the privilege of introducing the wonderful material, much of which he wrote especially for me for the motion pictures *Top Hat, Follow the Fleet, Holiday Inn, Blue Skies, Carefree* and *Easter Parade.*

In those vaudeville days I also sang Irving's popular songs. "I Love to Quarrel with You" was a very useful one for me.

This tour coming up (1915-16), which I didn't realize was to be our last in vaudeville, was carefully planned. I combed the song market for special material and went into the musical-comedy field for my final choices. One was "They Didn't Believe Me" by Jerome Kern from *The Girl from Utah* and the other a Cole Porter song, "I've a Shooting Box in Scotland"; the latter was from a show of Cole's called *See America First,* which lasted a very short time. It was one of Adele's and my most successful numbers. We had to get special permission to use these songs.

Our tour consisted of a route covering the large cities, such as Pittsburgh, the Temple Theatres in Detroit and Rochester, Shea's Buffalo and Toronto, Dayton, Toledo, Grand Rapids and St. Louis, the Palace, Chicago, again, and also the Majestic, Chicago.

We played a week at the Great Northern Hippodrome in Chicago. That was known as a "shift" house. It worked two separate units of shows on shifts of four performances each, daily. One unit worked from ten in the morning until five in the afternoon and the other from five in the afternoon until midnight for the first three days of the week, then the two units changed positions for the latter part of the week. It was an interesting engagement, and many big-time acts played it, even though it was a hard grind. They paid top salaries. Jack Benny was on the opposite shift from ours doing his violin act.

We played Syracuse at the Opera House on the bill with Eddie Foy and the Seven Little Foys. We made a big hit there and the Foy kids made us very happy by complimenting us after the first matinee. They watched our act from the wings at many performances, as we did theirs.

The Foys were the headline attraction and it was a great act, very popular all over the country. Their dad, Eddie, the famous comedian, was making this tour between his musical-comedy shows.

The press treated us kindly on that tour. For instance:

Boston *Record:* "Fred and Adele Astaire, brother and sister, gave a fine exhibition of whirlwind dancing, although it could be wished that the young man give up some of that blasé air which he carries constantly with him. He is too young for it and it deceives no one."

Now listen here!

Washington, D. C.: "One of the best brother and sister acts seen here in a

(Con't. on Page 54)

Adele and Fred Astaire at the start of their Broadway career.

REGIONAL BALLET — USA

A Monthly Feature

CHALLENGE OF CHOREOGRAPHY

Conversation with Iris Merrick on the choreographic problems of the regional ballet director

BY DORIS HERING

Scene One: A restaurant table in New York City . . . For the first time we were meeting Iris Merrick, Artistic Director of the Westchester Ballet of Ossining, New York. Miss Merrick, square-jawed, Slavic-sturdy, had been talking about the problems of the regional ballet director, especially about the necessity to function simultaneously as administrator, teacher, and choreographer.

Gradually the talk drifted toward the making of dances for one's company. And Miss Merrick's back began to stiffen; her voice seemed to rebound from the glassware on the table; her arms extended, wrists flexed; or occasionally an emphatic handclap punctuated her sentences. "And I assure you," she exclaimed, "I assure you that choreography is not the mystery that some make of it. It is first a state of mind and then a specific craft to be learned. There is no reason why the regional ballet director has to rely on garbled versions of the classics, on expensive guest choreographers, or on classroom exercises set to music. Yes, choreography is a challenge. But it is a challenge that can be met with practice and training."

Scene Two: A symposium on the problems of regional ballet at the Northeastern Regional Ballet Festival in Scranton, Pennsylvania . . . Miss Merrick offered some of her ideas on the craft of choreography. She met with enthusiasm. She met with resistance. She even met with argument, all of which prompted us to have her enlarge upon her ideas in an interview.

Scene Three: It started as an interview beside a lake framed by a Corot landscape. But what emerged was an enthusiastic sharing — a conversation, rather than an interview. And the following, sometimes in Miss Merrick's words, sometimes in our own, is the result of that sharing.

It has to do, not so much with the craft of choreography as with the state of mind and heart that precedes the actual work. The more practical aspects of how to project bodies into space; how to make them dance; how to choreograph for one, two, three, and finally a whole group — all of these will be explored by Regional Ballet-U.S.A. in future conversations with other regional ballet directors, who, like Iris Merrick, cherish creativity and the constant re-appraisal of their craft.

•

What is choreography? It is the projection of a definite idea or emotion into dance and the use of all techniques and elements of craftsmanship to communicate the idea or emotion.

In other words, to qualify as choreography, a dance must be more than a mere arrangement of steps. For in this there is no central idea, no reason for being. The work must have something to say, a conviction of its own.

It doesn't matter what the idiom is — whether ballet, modern, or ethnic. Choreography is a search, a struggle, a challenge. Or as sculptor Jan de Swart says, "It is the disciplined effort behind the clear, simple statement with which man tries to share his perceptions."

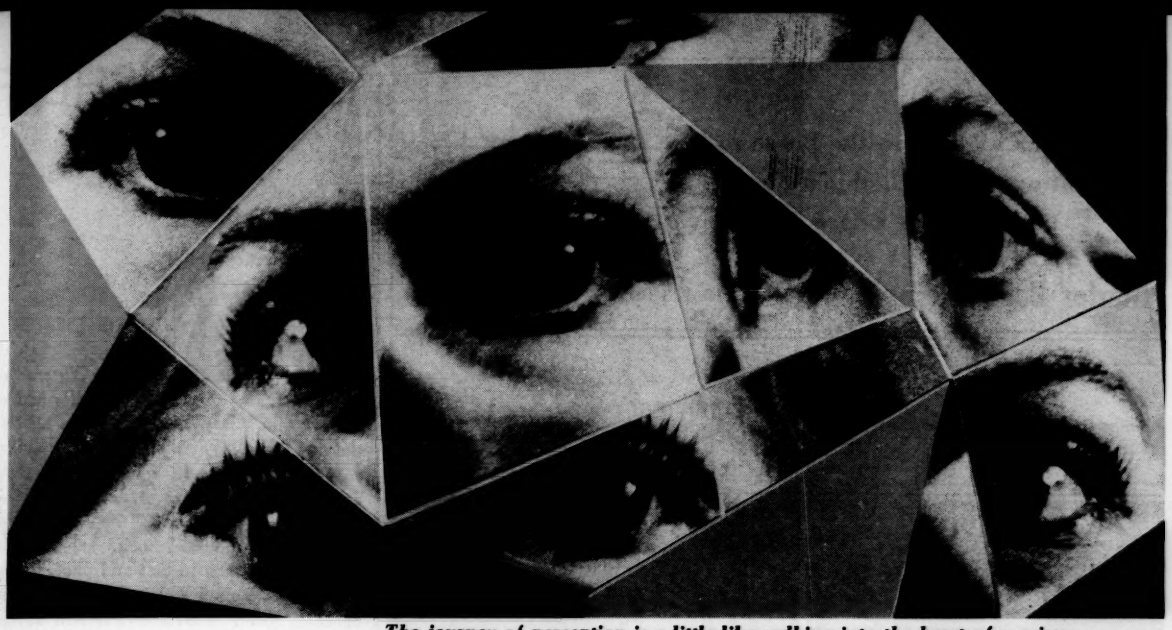
The challenge of choreography can be an awesome one, especially in the field of ballet where there is so little opportunity for formal training. It is a little like walking into the heart of a prism and being ensnared by its Euclidean shores and crystalline seas.

How to shatter the prism and begin the work? The preliminary is not a "how to" but a state of mind . . . something that the Orientals understand only too well. Before a performance, they engage in a ritual of preparing the ground and the air for what is to come. In so doing, they place themselves in a state of awareness.

And so the first "lesson" on the road to choreography is awareness. (It has often been said that the difference between the artist and the ordinary man is his heightened state of awareness.) The whole world is the choreographer's studio — the shifting sky, the trees, the multiform buildings — and most of all, the people. The massings and breakings away and meetings and partings of people on an average street-corner are a primary form of choreography. All that is needed to make it into the genuine article is an underlying rhythm and a central idea.

The journey of perception is like an endless opening of doors . . . sometimes the slow doors of the world around one . . . sometimes the swifter doors of contact with the other arts. Take painting. One of its most tantalizing deceptions is the use of perspective. Once the choreographer has mastered this illusion, it can be translated into the spacing of dancers on a stage — the skillful use of far-and-near for its effect upon the eye.

And painters know a great deal about



The journey of perception is a little like walking into the heart of a prism.

the dramatic impact of figure-arrangement. One has only to look at the innumerable Renaissance depictions of the Crucifixion. How differently the figures are massed.

Most people with a pronounced kinesthetic sense repond even more immediately to sculpture than to painting. This is simly because sculpture is tri-dimensional and often deals with the human body. Wandering through a gallery offers the many quick delights of strolling through a forest or a park.

But there is something deeper to be gained from returning time after time to the same piece of sculpture. (Estheticians call this "funding.") Viewed from different angles, at different times of the day (with the resulting variations of light and shadow), it offers the choreographer a key to the effects of light and focus on body-design.

And there is literature — poetry to sharpen the sense of rhythm — all of literature to suggest themes for dances.

Painting and sculpture are spatial arts. They can be encountered in a single impression. They are, in a sense, frozen. But music and dance are temporal arts. They unfold in time.

Perhaps that is why music and dance are so close, why they constantly feed each other. One cannot watch dancing all day. but one can literally listen to music all day through radio and phonograph. And pretty soon the turn and contour of a musical phrase becomes second nature. And chances are that one's sense of dance phrasing will be more harmonious.

After phrases, the forms begin to emerge — the undulating line of a rondo, the circle of a sonata, the zig-zag of a theme and variations. And eventually the feet and body can be trained to translate them into dance.

Of course, one should see as many ballets as possible. For a good ballet is as sturdy in structure as a symphony. Just as musicians can spend months analyzing a single composition, a choreographer should spend the same kind of time on a ballet, watching how it is made, how its effects are achieved, how its emotions flow and ebb, how its dramatic problems are presented. elaborated upon, and resolved.

The most distressing dilemma for most young choreographers is that they have no place to begin — no dancers on whom to try their wings and gain the confidence and facility that come with practice. But the regional ballet director has access to a company — and if not always the whole company, then small groups of dancers from it. And dancers are the most patient and cooperative people in the world, especially if they are sharing in creative exploration.

How to take the plunge? How to do the bravest part of all — walk into a studio and design movement?

Before that can even be thought of, the choreographer must be certain that he has a really large and free vocabulary and that his dancers, who are, after all, his instruments, are capable of executing that vocabulary.

And so another preamble to choreography is sound teaching. And in the classroom, the teacher should not rely on a few tried and true patterns, but should constantly explore the vast language of ballet.

After class there are those precious moments of solitude in the studio. They are the moments for preliminary movement experiments — on one's own body or with a student or two.

Neophyte composers are taught to write an infinity of variations on a simple musical theme. In dance, one can learn the same way — by taking an element as basic as a bourrée. As its rhythmic accent is altered or the line of the head is varied or of the arms or of the torso, the bourrèe takes on an entirely different emotional and linear personality. It is even stimulating to conduct this kind of experiment with a single pose — an attitude, for example. How different it looks, what myriad messages it conveys as an arm is dropped or crooked, as a head is tilted, as a torso is contracted or released.

In other words, choreography is first a search. Or, as Iris Merrick so wisely expressed it, "One thing to remember is that choreography is not an overnight flowering. Nor is it a steady progression up a ladder. It is a long development process in which there are perhaps two steps up and one step back.

"But the rewards are rich. And in the realm of regional ballet, especially rich. For just as America has developed regional schools of writing and painting, so should it eventually develop regional styles of choreography. And the regional ballet companies will take their place beside the country's most truly creative forces."

THE END

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YD BOOKSHELF

The Nutcracker Ballet
by Pigeon Crowle
Photographs by Mike Davis
Pitman Publishing Co., NYC, 1959
51 pp. $4.50

Pigeon Crowle's book on the *Nutcracker* ballet contains a wealth of information. Here is the story of the ballet, its history, the details of its first production, its choreographers, its performers, even some drawings of the original decors and costuming. Lucky indeed is the dancer who receives this beautiful book.

As it deals both in text and photographs with Anton Dolin's Festival Ballet's newly choreographed *Nutcracker*, it will appeal mainly to those interested in the English version. However the delightful foreword by Alexandre Benois and the preface by David Lichine are in themselves worth the price of the book, while the account of their working together as written by Miss Crowle is priceless.

Mike Davis' pictures are admirably unposed and give a very good idea of the production. Though no choreography is given, a small ballet company could come close to putting on a satisfactory production of the *Nutcracker* from the accurate text and the lovely photographs. Though no one in this country can see this version of the ballet, it is a valuable link between the one-act version and the full-length version of George Balanchine, and will prove a delight to ballet dancer and balletomane.

The Nutcracker
by Daniel Walden
Pictures by Harold Berson
J. B. Lippincott Co., NYC, 1959
48 pp. $3.50

This is a charming re-telling of the story of the *Nutcracker* ballet. With its many delicate, old-fashioned, pastel-tinted drawings, it has the quality of a period piece and should appeal to many people. However, this particular version is better suited to reading aloud or to a story-hour in a library than for giving to young dancers who are eager for insight into the ballet's history, its production, or its performers.

REGINA WOODY

INTRODUCTION TO DANCE NOTATION

CHAPTER XI: RUDOLF LABAN (1879-1958)

BY REGINA WOODY

Rudolf Laban was a dancer, a teacher, a choreographer, and the originator of the dance notation bearing his name. In Hungary where he was born, in Germany and Italy where he worked, and finally in England where he settled down, Laban was a man of strong convictions—and his strongest conviction was that dance should have a written language of its own.

Writes Ann Hutchinson, president of the Dance Notation Bureau and author of the textbook *Labanotation:* "Like many an inventor of a system of movement notation, Rudolf Laban experimented first with shorthand devices. During the first part of this century he was engrossed with evolving theories of space harmonies, which crystallized into the space scales, not unlike the scales which we practice on the piano. To write these down, he made use of signs consisting of short strokes. (Ex. 1)

"However, he soon realized the limitations of this device and turned to the stick figure, which later was represented by a cross. On the cross were written the movements for the parts of the body. (Ex. 2) The crosses were read horizontally from left to right, but with no continuity—the movement between positions being left to the dancer's imagination.

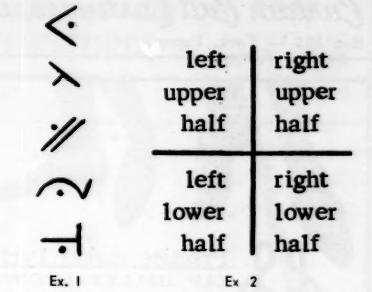
"How to show continuous movement? Laban was impressed by his study of the Feuillet notation *(May '59 D.M.)*, in which steps were placed on a continuous line. Why not, he wondered, try putting the crosses one above the other instead of side by side? If the upper body were placed outside the feet and legs, all parts would be able to have continuous lines, showing uninterrupted movement. (Ex. 4) From this beginning the present-day system gradually evolved.

"In almost every respect Laban's system was new and different. His symbols for direction were pictorial, indicating by their shape which direction to move. (Ex. 4) A black symbol meant down, heavy, therefore a low-level movement; a dot indicated a normal horizontal level; stripes meant high. (Ex. 5) Also pictorial is the manner of showing the timing of a movement. A long symbol means a slow movement, a short symbol a quick one. (Ex. 6)

"Every aspect of movement interested Laban, especially the manner in which it was performed — its quality and texture. He devised special signs to indicate all possible variations a notator might encounter in notating a dance, be it ballet, modern or ethnic."

Ballets by George Balanchine, dance dramas by Doris Humphrey, and even the dances in the Broadway hit musicals *Kiss Me, Kate* and *My Fair Lady* have been recorded in Labanotation. Recently the U.S. Copyright Bureau has accepted Labanotation scores for registration.

Those interested in knowing more about this system can write the Dance Notation Bureau, 47 West 63rd St., NYC; or, in England, the Laban Art of Movement Center, Addlestone, Surrey.



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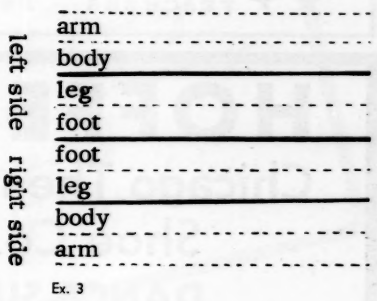

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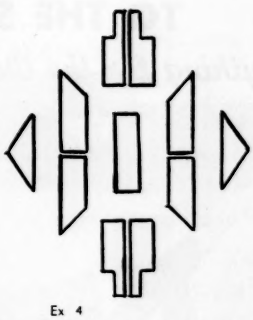

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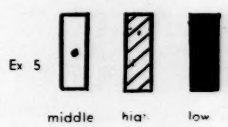

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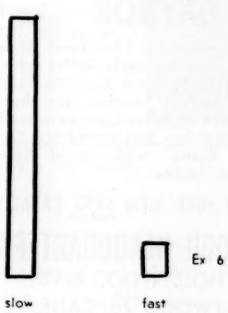

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12-year-old Irina Monter, pupil of ballet instructor Maria Bekeffi in Los Angeles, was featured dance soloist before an audience of 8,000 in the Salt Lake City Mormon Tabernacle.

MY EARLY YEARS *(Cont'd from Page 49)*

long time is given by Fred and Adele Astaire . . . The girl is superior to the boy."

Detroit *Free Press:* "Every once in a while there comes along a performer who is really exceptional. For sheer personality and charm Adele Astaire who, with her brother Fred, make up a song and dance team, outshines anyone who has appeared at the Temple in months. Anyone who can watch Adele for ten seconds and not like her had better get terms from the nearest undertaker. . . ."

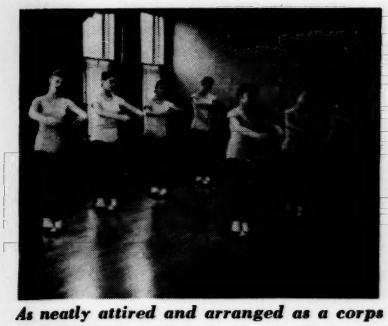
It was in the spring of 1916 that we hit our vaudeville peak. We were given a route in all the Eddie Darling-booked houses in New York City—the choice metropolitan circuit. The Colonial, the Alhambra, the Royal in the Bronx, the Orpheum in Brooklyn, the Bushwick in Brooklyn, and Keith's Washington again.

We didn't get the Palace, although we were featured on those other bills.

Press notices were good. I took a full-back-page ad in *Variety*, publishing the newspaper clippings.

The next week Rufus LeMaire, a prominent agent, offered us a contract for a Shubert musical show. At last! After one second of consideration we accepted the offer and stepped out of vaudeville—never to return. *THE END*

Pupils of Nathalie Branitzka, NYC, surround her with a "Pas de Quatre" pose: Nancy Sklenar, Emily Byrne, Emily Cohen and (front) Sandra DuBois.



As neatly attired and arranged as a corps de ballet in performance are these students of the Elkhart, Ind., Academy of Ballet & Related Arts. Front row, l. to r.: Michele Burns, Patricia Kalt, Rona Grillo. Back Row: Shirley Hoffman, Betty Grillo, Diane Turso, Pamela Davis.

Sally Jane Orlando, Toni Bartkowski, Christine Shamborsky (low) and Barbara Coglan, of Joyce Potter's Sch. of Dance, Wilmington, Del., in "The Key," Easter ballet performed at a children's concert of the Wilmington Symphony, later, as guests of the Phila. Children's Theatre.

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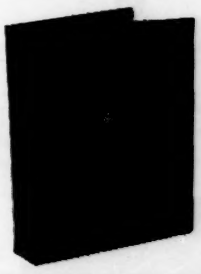

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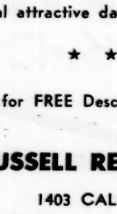

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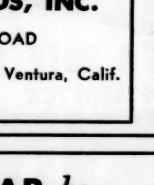

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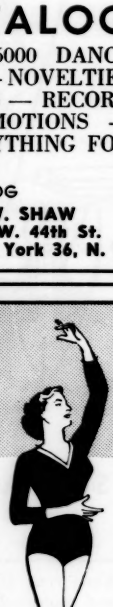

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a slight tendency to hitch her head to the side on turns. But these are small shadows in the path of a young artist who is unfailingly stimulating to watch and who is, let's admit it, downright lovable.

Diana Adams, one of the company's most elegant dancers, has always reminded us of a lake on a summer evening — not glacial, but endlessly calm. This season she seemed more free.

She attacked the Choleric Variation in *Four Temperaments* with a sensuous anger that met the music. And in *Western Symphony* there was new mischief.

Patricia Wilde, too, seemed more released emotionally, although her smile still tends to fix about the mouth and exclude the eyes. But this sounds a little like carping when one remembers her prowess-of-a-young-Diana in *Square Dance* and her air-of-a-young-princess in *Pas de Dix*.

For the past few seasons, Jillana has been foraging in other balletic fields. It has done her good. Her return to the company in works like *Bourree Fantasque*, *Swan Lake* (Pas de Neuf) and *Serenade*, had new warmth and sureness.

We had not before seen Allegra Kent's Swan Queen. So poetic is her portrayal that it almost does not fit with the glassy briskness of the remainder of the production. And she is so aware of the music that she makes one hear it as never before.

Some artists, like Jacques d'Amboise and Jonathan Watts, seem to grow gradually, each season adding a new dimension or simply deepening those which already exist. We especially enjoyed Mr. Watts' graciousness as he skipped in with a girl on each arm in *Divertimento* and Mr. d'Amboise's intensifying ability to maintain contact with his partner even when he is separated from her in space.

Now and then, somebody who has gone along on an even plane suddenly spurts ahead. In *Bourree Fantasque* Roy Tobias revealed a flair for comedy. In *Western Symphony* William Weslow revealed an instinct for the dramatic. And he was brilliantly complemented by Sallie Wilson. She has amazing presence and an electric sense of dramatic atmosphere.

Although he sometimes does not accurately sense his partner's rhythm, Eugene Tanner is developing a strong, clean-cut style. He was impressive in the opening pas de deux with Francia Russell in *Four Temperaments*, and in a secondary role in *Still Point*. One almost had the feeling that he could encompass the leading male role in that ballet.

And there were other bright moments—

Edward Villella boyish and playful with Jillana in the opening duet of *Bourree Fantasque* — Judith Green dazzling (though somewhat brittle) in *Divertimento* — Francia Russell authoritative in *Four Temperaments* — Susan Borree mysterious in the same work—Arthur Mitchell shyly brilliant in *Stars and Stripes*.

Perhaps because the season consisted of familiar works, we found ourself listening more attentively than usual to the music and marveling at the versatility of an orchestra that on the same evening can take Mozart, Stravinsky, Debussy, and Chabrier into its embrace and present them all with concert finish. And conductors Robert Irving and Hugo Fiorato are an ideal combination, Mr. Irving emphasizing nuance of style and Mr. Fiorato the rhythmic "lift."

Takarazuka Dance Theatre
Metropolitan Opera House
September 15-October 3, 1959

It's our own fault. We Americans publicize baseball, Edgar Guest, and the Rockettes as pinnacles of American culture. But when these are returned to us wrapped in rice paper and trailing shocking pink cherry blossoms, we squirm.

Part of our own personal squirming during the program of the Takarazuka all-girl dance company was from its constant series of esthetic incompatibilities. For example, a dance called *Snow in Winter* featured the tremulous death lamentation of a white heron accompanied by a score alternating between strains of *Chloe* and a Hungarian czardas. And a Kabuki-style encounter between a Geisha and a bandit consisted of the bandit's stalking down to the footlights and uttering phonetically memorized nuggets like, "C'mon, baby, let's have a ball."

The principal mis-judgment was in bringing the Takarazuka company to the Metropolitan Opera House. For in a theatre like that, one automatically expects to see "art." And the Takarazuka is honestly based not upon art but upon a distribution of skills.

The girls were skillful in their impersonations of males. They strode sturdily, bearing swords or beating sticks in a spirited *Military Drill*. They imitated lions tossing their manes *(Lion and Butterflies)* and fierce princes pursuing maidens *(Maple Hunting)*. All of it had the proper outline, the proper surface. It simply lacked the exquisite and leisurely detachment of the traditional theatre forms.

The girls were also skillful in their handling of props, as in the *Geisha Dance from Kyoto* with its flicking fans, or the

(Cont'd on Page 58)

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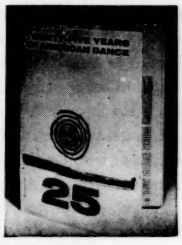

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amusing solo by leading dancer Otome Amatsu in which she repeatedly changed masks offered by two alert assistants.

The Takarazuka directors were skillful in their adaptations of the American presentation style of staging. In the *Mortar Drum Dance* the girls glided about in orderly symmetrical patterns while beating drums and bearing tall tiered structures on their backs. And in the *Flower Umbrella Dance* all manner of parasols twirled in a brisk contrapuntal routine.

Finally, the designers were skillful in their bold underscoring of the wispy Japanese scenic style. Even, in a sense, the musical arrangers were skillful, if one enjoys hearing traditional forms jazzed up by an occidental pit band.

But much as one can admire skill, it is a fairly sterile commodity. For its confines often end where taste begins.

Ballet Espanol Roberto Iglesias
Winter Garden
September 22-October 3, 1959

When Roberto Iglesias and his company made their American debut three years ago, the impression they gave was of almost folk-like ingenuousness. The group works remained close to source, and there was an easy rapport between Mr. Iglesias and his dancers.

Now there seems to be much less contact between them. Mr. Iglesias has saddled his group with elaborate but tonally jarring sets and costumes and given them pseudo-dramatic works like the new *Corrido* in which to wander. And he goes his lone way weaving a brand of personal sultriness.

This is sad. For Mr. Iglesias is an unusually gifted dancer. He wields the technical challenges of the Spanish idiom like Zeus hurling thunderbolts. But despite this easy command, he seems at times to be creating a parody of the Spanish style.

His partner, Rosario Galan, is able to complement his approach without distorting her own basic honesty. She does not place herself above the dance language she represents but offers a rich and vibrant concept of Spanish femaleness, with herself as its vessel. The duet, *Soledad Montoya*, with Mr. Iglesias remains a darkly beautiful study in sustained animality.

Among his many dancing attributes, Mr. Iglesias can count a keen sense of visual detail — the flicking of a hat brim, the sinewing of a wrist, a stamp followed by a vibrating silence, an arrogant stance with his back to the audience. But often

(Cont'd on Page 60)

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NEWS! LIPS ARE BACK

BY ANTONIA DOBROSLAVIC

After a season of washed-out lips, following the fashion of "whited" lip color to no color at all—not even the pleasant natural lip shade—we have arrived at revived lips, for which we are grateful.

Women had come a long way from the dark shades of heavily applied lipstick, and the swing to no color was probably inevitable. Nevertheless, what fashion dictates now is much more flattering to all women.

Again we would like to stress that fashion alone is not to be followed blindly. Fashion should be a guide, and should be used as such. To be really chic is to be able to adapt fashion to one's individual personality and activity. This is something that most young women do not understand.

One of the dangers of styles in make-up, particularly with lips, is the shaping of the mouth. Lip rouge is an excellent means for re-shaping one's mouth. But when fashion dictates a certain type of mouth, be careful. In the first place, a complete change may not be flattering. And in the second place, if followed slavishly, it may not match other facial contours.

Not only mouth, but eye make-up is now being stressed again. There is so much on the market for the enhancement of the eyes that cosmetic firms are, at last, in the interest of good taste advising women of what should be worn morning, daytime and evening. This is a welcome change from the advertising in the past which stressed elaborate eye make-up and left the rest to the discretion of the wearer.

Make-up is an art, and should be practiced and experimented with until a definite style and dexterity in applying is acquired. We now have for general consumption the tools for applying make-up which were once available only to the professional.

Make-up should be used to make one more attractive, to enhance one's features and complete the total picture. When used improperly, it attracts attention for the wrong reasons. When done well, it can make any woman attractive.

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REVIEWS *(Cont'd from Page 58)*

he allows the image to stand aside from the emotional content.

In this area he could learn much from guest artist Ana Mercedes. Her solo, *Leyenda*, was replete with nuances that accumulated to a moving portrait of melancholy clothed in aristocratic calm.

The Iglesias company has several other colorful performers — Esperanza Galan singing with lusty playfulness; Antonio Espanol fleetly encircling Esperanza Galan in *El Palomo y la Paloma;* singer Pepe Segundo lending his brooding presence to several works.

If one is to judge from his personal dancing style, part of the eclectic confusion of the company comes from Assistant Director-Ballet Master Guillermo Keys Arenas. For Mr. Keys' own solo, *Rejoneador*, was an unassimilated mixture of styles and sources.

But our principal disappointment resided with Mr. Iglesias. It is disheartening to see the Spanish dance so misunderstood by one of its most generously endowed practitioners.

"Carmina Burana"
New York City Opera
New York City Center
September 24, 1959

A renegade bard of the Moyen Age wrote a chain of verses about fate and spring and debauchery and love. The verses lay entombed in a monastery until the Nineteenth Century. Then they were found. And in our own century, composer Carl Orff set them to music — surging choral music like the clangor of wagon wheels and the pounding of students' feet along a medieval road.

It is not easy music to liberate into dance, for its rhythms are overwhelming, and its verbal imagery literal. The temptation would be merely to have the dance illustrate the words. But in his staging, John Butler found a dimension of his own, of ritual and abandon intertwined.

After the ringing orchestral introduction (Leopold Stokowski was conductor), the chorus filed in. Their measured gait contrasted with the light, quick step of the dancers who followed. The singers deployed themselves before tiered benches upstage. Now and then, as the work progressed, solo singers or pairs of them appeared in the golden arches downstage.

Four dancers — Carmen de Lavallade, Scott Douglas, Veronika Mlakar, and Glen Tetley — faced each other, dropped their black robes, and in brief attire simulating nudity, leapt and played sometimes in unison, sometimes in pursuit. This was

their utterance in praise of spring.

Throughout what followed, Mr. Butler used the corps to set the mood and the soloists to intensify it. But the soloists were not specific people. They were symbol-people typifying innocence, lust, torment, abandon.

After a rapid, strong passage for the corps — a passage which left the girls held high and draped cross-like on the boys' chests — Carmen de Lavallade, in filmy white, wove yearningly through their grouping. Veronika Mlakar joined the two boys in a wise game of blindman's buff. And Glen Tetley, in turn, rescued Carmen de Lavallade from a circle of maidens. He bore her off, swirling like an early fallen leaf.

The medieval bard changed his mood, now speaking of the aloneness that drives a man to a tavern. And in a solo with deep lunges, rebellious jumps, and a wide-armed stance, head thrown furiously back, Scott Douglas contributed the most stirring dancing of the entire work.

A staccato succession of images ensued — Veronika Mlakar with one leg wrapped about Mr. Douglas's hips; Glen Tetley violently up-ended by his male companions; the group with the girls enveloping the men like strangulating vines about tree trunks. It is to Mr. Butler's credit that he did not let the tavern scene degenerate into a mere orgy. Instead he increased the intensity of the dance without losing its essential formality.

Gone were the tavern, gone the greensward. Now for the serious business of love, with the couples changing mates; the men in combat; and all in ultimate fulfillment. The high point was an exquisite solo for Carmen de Lavallade. And Miss de Lavallade brought to it that quality so uniquely hers of technical finish clothed in the artlessness of a forest creature.

In keeping with the ritualistic introduction, *Carmina Burana* ended with the chorus slowly approaching downstage, with the corps taking their places on the benches, with the solo dancers in repeated extensions.

If one were to find fault with this production of *Carmina Burana*, it would be with the rather skimpily designed costumes and decor by Ruth Morley and Paul Sylbert respectively; and with the fact that Mr. Butler did not dig deeply enough into the designs for the corps. But what the work lacked in ultimate perfection of form it possessed in courage of concept—and in the meaningful dancing of the four principals.

THE END

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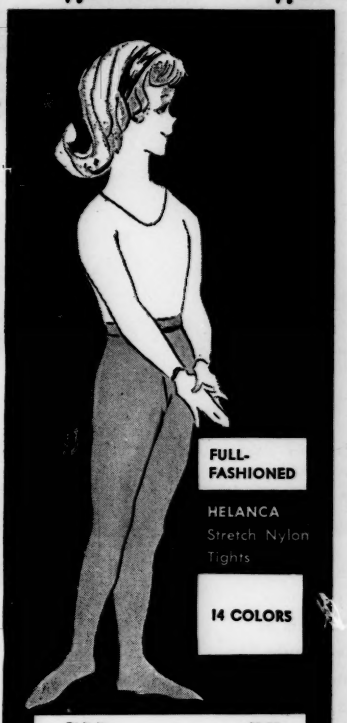

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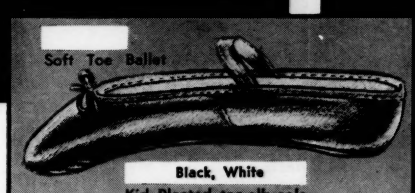

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PERSONALITIES IN THE BUSINESS OF DANCE

KALMO TEXTILES — "THE SOFT SELL"

BY DONALD DUNCAN

PHOTOS BY JACK MITCHELL

Allen Daniel (l.), Pres. of Kalmo Textiles, and partner Gordon Price, examine a length of "chainette" fringe, much in demand for period costumes of the Twenties, for Charleston dancing.

An especially valuable feature of association conventions is the opportunity provided for the dancing teacher to get to know personally the various manufacturers and distributors of fabrics, shoes, costumes, records and the like. In an anteroom outside the hotel ballrooms where study sessions are held there is always an array of the colorful display booths of the dance merchants.

These suppliers are a friendly lot—and they truly "belong" to the dance world. The professional know-how which they pass on to their patrons has made many a significant contribution to the success of a studio teaching program, to its performances and recitals. These merchants participate in conventions considerably beyond the call of duty — helping to organize social affairs, providing door prizes for parties, even pitching in as entertainers.

Conventioneers agree that one of the most affable of these distributors is the President of Kalmo Textiles, Inc., Allen Daniel. This 48-year-old "veteran" of the business started out as an errand boy for the Maharam Fabrics Corporation in 1926. A student of salesmanship, watching Daniel at a teacher convention, might conclude that he isn't interested in more business. Instead of trying to nail down orders, he is more likely to seem to be just visiting about, swapping stories, or maybe concocting a masquerade.

But this "soft sell" approach pays off for Kalmo, because Daniel's buddies become loyal customers. Proof is that during the rush season (Feb.-May) he has to keep going seventy hours a week.

Headquarters for Kalmo is New York City, on West 44th St., off Times Square. The surrounding atmosphere is pure show business. On either side is an historic theatre — the Belasco to the east, the Hudson to the west and right across the street is the Lambs' Club. From the remaining traces of decor there is reason to suspect that Kalmo's under-the-street stockroom was once otherwise connected with the entertainment world — as a Prohibition Era speakeasy.

There is so much glitter in Kalmo's showroom that a visitor might well be equipped with sunglasses. On hand are bolts of satin in 35 colors (with a corresponding line of taffetas and nets to match). There is metallic lace, cloth of gold, cloth of silver, fabric patterned with jewels and sparkles, sequin trimming, cord of gold, silver or copper — and so on and on.

Always a big item are the "fluorescent" fabrics — the ones in which certain colors are specially treated to glow in "black light." The Kalmo showroom is equipped with one of these lights so that customers can visualize the on-stage effect of the material. Because of the exceptional brightness of fluorescent colors, many customers

The Messrs. Price & Daniel in front of Kalmo's establishment in Times Square district. Background: Belasco Theatre.

(over)

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(Cont'd from P. 63)

Kalmo's Allen Daniel mambos with a dance teacher at a costume party during the convention of the Chicago Nat'l Assn. of Dance Masters.

and teachers buy these fabrics for performances in which the special lights are not used.

Daniel tells us that accessories are almost as big a business as the fabrics. He has an extensive line of hats — coolie, colleen, Dutch, stovepipe, derby, Calypso, Mexican, to name a few types. Many are available either as untrimmed buckram forms, or complete with the shiniest trimmings. And to go with them are nifty sparkle canes. For the more classical mood — at prices the most regional of Sleeping Beauties can afford — there are tiaras galore, in rhinestone-set-plastic.

Kalmo has been favored with many big-time jobs. First was decorative work for the N.Y. World's Fair in 1940, the year the firm was established. They have since supplied fabrics for the Ringling Circus, for Eaves and Brooks (the two largest costume houses), for the Metropolitan Opera, etc. (While we were visiting the stores, in fact, a shopper was there to buy material for Karinska, whose workrooms are across the street. The famous ballet costume designer is presently at work on the Met's new production of *The Gypsy Baron.*)

Display directors of department stores are also steady Kalmo customers. This end of the business is handled by Allen Daniel's associate, Gordon Price.

Despite this delightful large-scale business, Daniel retains a special fondness for his loyal dance school clients, even though serving them means a good ten times as much work. He showed us one order from a dance teacher which totaled $800. The process of filling it meant cutting pieces from 216 different bolts.

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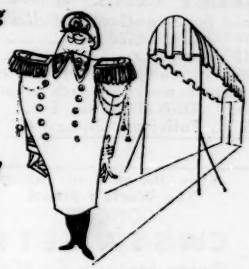

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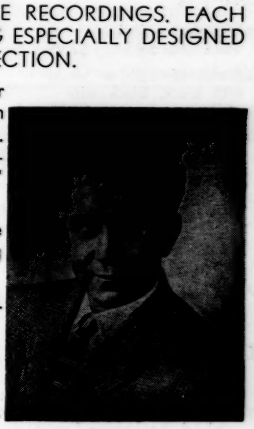

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ABOUT THE AUTHOR:

Under the artistic direction of Richard Pleasant during its initial years, The Ballet Theatre embraced the idea of "scope." The company included a complete Negro wing, one of Spanish-American artists, as well as a dazzling assembly of choreographers and teachers. The latter included stars from both the Imperial Maryinsky and the Imperial Bolshoi theatres — Michel Fokine, Adolph Bolm, Bronislava Nijinska, and Mikhail Mordkin. Pleasant introduced the English choreographers Antony Tudor, Anton Dolin and Andrée Howard to American audiences. To the Polish Shabalevsky, Spanish José Fernandez, Italian Cia Fornarolli Toscanini, he added the Americans Eugene Loring and Agnes de Mille, to whom he gave her first ballet commission. The repertory he designed with those artists ran the gamut from the oldest extant dance work — the 18th-Century "La Fille Mal Gardee" — to the newest and most controversial ballet of its day, "The Great American Goof," in which were combined the talents of Loring, William Saroyan, Henry Brant and Boris Aronson.

From this new kind of company emerged a galaxy of stars different from those that had ever existed before. Some of them were to become internationally famous as Nora Kaye, Jerome Robbins, John Kriza, Maria Karnilova, — and the first American ballerina ever to dance at the Bolshoi Theatre in Moscow, Alicia Alonso.

After being in charge of all civilian entertainers sent overseas to the Army, Navy and Marines during the second World War, Mr. Pleasant formed his partnership with Isadora Bennett, and together they organized the New York City Dance Theatre for the New York City Center. In 1949 this all-American collaboration brought together for the first time Doris Humphrey, Hanya Holm, Charles Weidman, José Limon, Jane Dudley, Sophie Maslow, William Bales, Valerie Bettis, Pauline Koner, Bambi Linn, Katherine Litz, Zachary Solov, Nina Fonaroff, Merce Cunningham and others. It was followed by the de Rothschild Foundation seasons in which Bennett and Pleasant participated as publicists.

As public relations and publicity counsels, Mr. Pleasant and Miss Bennett have been involved with the presentation not only of Martha Graham and other American companies, but with the introduction to the U.S. of many companies from abroad including: Tanec (from Yugoslavia; the first company from an Iron Curtain country to reach America), the Dancers of Bali, Ceylon and India, Destiné and the Haitian dancers, the Ballets Espagnols of Teresa and Luisillo, as well as Roberto Iglesias and his company, the National Ballet of Canada, and the Royal Danish Ballet.

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Dear Editor:

I have thoroughly enjoyed your extracts and pictures of the early years of Fred Astaire, one of the greatest dancers of the past few decades. But isn't there a caption error on p. 30 of the September issue?

The large and attractive picture depicts Ginger Rogers in a gown she wore in *Swing Time*, and not in *Shall We Dance*.

I should know, because my wife, Pat Kilpatrick, had this beautiful gown copied and I had to pay! We demonstrated their "Swing Time Waltz" for several years, and I think it was one of the most successful of their many clever dances.

Alex Moore,
Kingston-on-Thames, England

Dear Editor:

In the Oct. issue, along with pictures of the other associations, I noticed a photo of the officers and directors of one Dance Educators of America. I am writing to ascertain the name of the handsome, lithe, boyish-looking gentleman on the extreme left, next to Lillafrances Viles. I note that you mention the name of each person, and also list those "not shown." Perhaps another list should be added: "shown but not mentioned."

Please don't think that I am bitter, piqued, wrathful, acrimonious, virulent, indignant or even miffed. As a matter of fact, I could care less and (please disregard the tear stains on the letterhead) am bearing up most nobly under this withering blow.

A friend

P.S.: Let me repeat, I bear no malice.
P.P.S.: Samuel J. Liebowitz will represent me in court, next Monday.

(Only clue to the writer's identity is the stationery — that of the Skip Randall Dance Center, 271 Bloomfield Ave., Caldwell, N.J. It says they teach Ballet, Tap, Modern Jazz and Ballroom, and that their phone is CAldwell 6-1961. — Ed.)

Dear Editor:

How you manage to make each issue so full of surprises and wonderful information on personalities and goings-on in the dance world is amazing. May you and your fine staff continue to prosper and gain ever-widening recognition . . .

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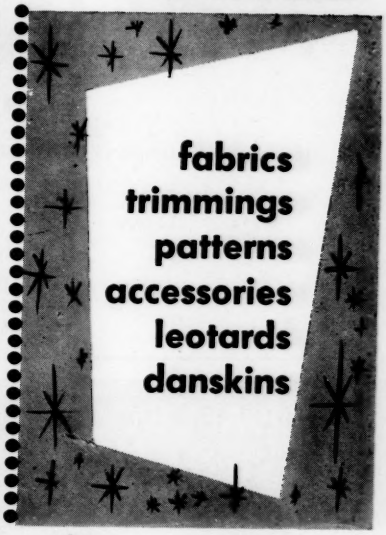

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ANNOUNCEMENT EXTRAORDINARY!

On the page opposite is an announcement of major importance in the ballroom world.

In response to thousands of requests and because of skyrocketing reader interest in ballroom features, DANCE MAGAZINE is bringing out a new and separate publication devoted exclusively to ballroom, called

BALLROOM DANCE MAGAZINE

Debut issue (dateline: Feb. 1960) will appear on Jan. 15th. See the full-page announcement at left for all the exciting details!

***ENGLAND TO CHICAGO:** Int'l Style is included in courses at the Chicago studio of Charles & Rosemary Mattison. Teacher is Ronald Dodd, championship dancer from Britain. Above, Dodd and Mrs. Mattison demonstrate Quickstep at a Mattison Social Club dinner dance. (See Midwest Ballroom Notes.)* Oscar & Associates

Photo 8

Photo 9

Photo 10

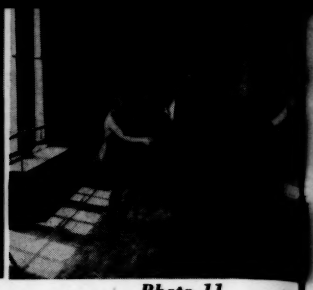

Photo 11

PALLADIUM MAMBO-II

From Manhattan's Mambo-Mad Ballroom Comes Something New — "The Zodiac"

BY ROBERT FARRIS THOMPSON, JR.

PHOTOS BY JACK MITCHELL

(During a recent sojourn in NYC, between a term of law school and a summer of cow punching in New Mexico, Mr. Thompson virtually lived at the Palladium, where he filled many notebooks with observations and interviews with dancers and musicians — research for a book on mambo. To the patrons he became affectionately known as "The Crazy Professor." — Ed.)

The Puerto Rican migration of 1945-59 brought to NYC the good earth of Afro-Cuban dance. Harlem folk, intrigued by the choreography of their Spanish-speaking neighbors, absorbed Afro-Latin figures in their ballroom. Simultaneously, Puerto Ricans assimilated the acrobatics, the "air" and "shine" steps of the Harlem Lindy. From this head-on collision of choreographic traditions the NY mambo was born.

At one end of NYC's seething Latin dance world are West Indian voodoo, street bands, and store-front church dancing. At the opposite end lies the Starlight Roof of the Waldorf. Between them, in crowded Latin dance halls, mambo was developed.

An initial melting pot was the Park Plaza ballroom at 110th and Fifth, but by 1949 the center of mambo intensity had moved downtown to the Palladium, where it has remained. There Lindy and Afro-Cuban merged. The relative ease of the merger is understandable if we recall that both dances were Afro-American, executed to a 4/4 beat, nurtured in environments where dancing was a way of life, and dreamt up by virtuosos with "metronome sense." In words of one syllable, Lindy and Afro-Cuban coalesced because they were very much alike.

Lindy *pecking*, for example, an amusing break where a girl mimes the boyant head movements of a hen, is cognate with animal episodes annotated by the gestures of the rural rumba. Future research may confirm a suggestion that the most strategic similarity, was the *break* itself, where men and women separated and executed single figures.

At the Savoy in the Thirties, Lindy Hoppers, starting with passages of European-flavored dancing with their arms about one another, switched to solo strutting walks known as *trucking*, especially when the swing bands were riffing. Meanwhile, in Havana and San Juan when dance bands blasted out the swinging part of a tune, called *montuno* (and like swing riffs a series of insistently repeated phrases), the music demanded — and got — bodily action. By the 1940's writer Manuel Cuéllar was noting the effect of the riffing final part of Antonio Arcaño's *danzones;* couples split in two and burst into choreographic flames. "Hot" riffing called for an equally "hot" style of separate dancing.

The combination of two African-influenced dance traditions, jazz and Afro-Cuban, apparently magnified the importance of the break in mambo, for by 1955 the bulk of Palladium stylists rarely touched, particularly while double-dancing.

The reader must be warned, however, that as NY mambo approaches the Sixties it has achieved enough momentum to stage experiments which radically depart from the historical patterns we have outlined. It used to be a simple task to spot a shine break or a rumba equilibrium stunt in Palladium mambo. Today such influences have been digested and mambo has a voice of its own.

Such an independent declaration is the *Zodiac*. It is very new. It is so new, in fact, that it does not have a name and we have taken the liberty of christening it for reference purposes. Four persons dance the Zodiac, as in a double-dance, but right there the similarity ends; it annihilates all prior generalizations. One searches in vain for "pelvic pendulums" or even for Afro separate dancing.

To a casual observer the Zodiac resembles a square dance gone mad. But cold logic actually controls every step of its design. The men — William Pittman and Ernest Ensley — are its arbiters. By focusing on their movements we see that they move in a clockwise direction and that every second time they meet between the women they have moved to the opposite side of an imaginary line running between the two girls.

One way to analyze the Zodiac is to orient our vision in terms of fixed imag-

Photo 12

Photo 13

Photo 14

Photo 15

inary points. Thus, if in photo 8 we establish Terry Perez' position as north (she is the figure at right), Barbara Boyce's as south, and combine this directional concept with an imaginary clock in the space where the men are dancing, we have found our bearings and a full run of the zodiac cycle will not bewilder us.

As the Zodiac starts, Terry is hurled from north to west, Barbara from south to east (8 & 9). The men swing the girls to their original positions (10) and then back again to a west-east axis (11). While the women zoom back and forth like comets the men are inexorably revolving clockwise. William is first seen facing us at about 10 o'clock (8) but he soon works around to 5 o'clock where his back is turned to us (11). Ernest revolved from 5 to 10 o'clock and ends where William began. Thus two distinct types of motion are described by the Zodiac: the women pendular, the men cyclical.

Our stars shatter the symmetry of their previous figure as they break in a lightly Lindy-flavored manner. But they pick up the pieces and put them all together again, reversing the girls' positions as they do so, and a new Zodiac is formed (13). Once again the girls travel a pendulum-like route from north-to-west, from south-to-east (12 & 13). Once again the men revolve remorselessly clockwise. But each point along this new figure duplicates *in reverse* a point along the old. Compare 8 with 12, 9 with 13, 10 with 14.

We have been concentrating on the focal moment of the Zodiac when all join hands, men face each other in the center, and the women are at opposite poles. But the breaks are equally interesting; sometimes as the men shuffle the girls' positions they "quote" passages from a double-dance or straight mambo. During the breaks the men pay infinite attention to the location of one girl while dancing with the other; one missed connection and the Zodiac collapses.

Finally, the men purposely collide, and the Zodiac is destroyed. The two couples begin dancing separately basic mambo steps. Visitors entering the Palladium at this point would have no inkling of what they had missed. *(To be continued.)*

PATIENCE, PLEASE

When we have our big new BALLROOM DANCE MAGAZINE (see p. 68), we won't have to apologize for postponing items like the next installment in Russell Curry's etiquette series, Pt. II of the review of Alma & Israel Heaton's book, etc., etc.

COMPETITION COUPLES

CLIFF AND LEE ISAAK have in their San Francisco home some ninety trophies which attest to their dancing skill. Latest triumph of this popular husband-and-wife team is the National Smooth Dancers' 1959 All-Around Championship, which they won on Labor Day at the NSD convention in San Diego.

Earlier this year, at the state-wide Memorial Day gathering hosted by the NSD Rainbow Chapter in Fresno, the Isaaks won the "Mr. and Mrs. Waltz" plaque for the third time, a victory which entitles them to permanent possession of the award.

It was, in fact, the Smooth Dancers which brought the Isaaks together; they met at one of the study-practice-social meetings of the Golden Gate Chapter. So great is their enthusiasm for ballroom dancing that they are also active in another California club, the Terpsichoreans.

Cliff, who began dancing at the age of 15, has been a long-time patron of the ballrooms in the San Francisco-Oakland area. He is a service station maintenance man. Luckily, especially in matters of "time-off" for contest dancing, his employers (Wally and May Field) are also ballroom fans. Lee does waitress work, and what spare time she does not allot to dancing is spent in gardening.

The Isaaks' teachers have included Jeff Jeffries, William D'Albrew, Walton Biggerstaff and George Elliott. Their main interest at the present time is perfecting International Style. To that end they have attended the workshops of Jody Elder's National Ballroom Dancers and Teachers Association. They get their biggest applause when they dance the Tango. Lately they have acquired a new favorite, the English Style Waltz.

THE OFFICIAL BOARD

History and Structure of the Governing Body for Ballroom Dancing in England

BY ARTHUR H. FRANKS

(The arguments go on among U.S. teachers and dancers about the merits of the English, or "International," Style of ballroom dance. Whatever one's opinions, there is no gainsaying that the British have done superb organizational work in the ballroom field and have succeeded in creating tremendous interest in the activity. For the guidance of those working in behalf of the U.S. Ballroom Council, we have asked Mr. Franks to explain the workings of the Official Board, of which he is Chairman. He is also Editor of "The Dancing Times" and "The Ballroom Dancing Times," as well as Chairman of the International Council of Ballroom Dancing.—Ed.)

In England, Scotland, Wales and Eire there are now thousands of ballroom competitions run every year. These of course vary from great national championships down to small novice events run in dance schools. All of them are run under rules laid down by the Official Board of Ballroom Dancing.

Thirty years ago the Board did not exist. At that time the growth in the English Style of ballroom dancing had already led to the promotion of numerous competitions, but the absence of unified rules led frequently to chaos. In fact in some areas the position was so bad that a couple could give a demonstration of ballroom dancing one night and appear as amateurs in a competition in the same hall the next night.

As a result of this confusion informal meetings of teachers were called, and from these the Board, more or less as it is constituted today, soon came into being. From the ten leading examining bodies representatives were appointed to the Board—the organizations themselves being the members, and not the individuals who represented them. In addition, various associations of ballroom managers and proprietors were elected, as were a few individual pioneers of the English Style, known in the Board as Independent Members.

A plenary session of the Board is over forty strong—an unwieldy number which sometimes makes progress slow, even though it guarantees democracy. For special problems sub-committees are appointed, but the Board will only very rarely give such committees powers to act. These committees have to make their recommendations to the Board, and there are in-

Juliet Pannett drawing, courtesy London Star

MR. CHAIRMAN: Arthur H. Franks, Ed. of London's "Dancing Times" & "Ballroom Dancing Times," writes of the Official Board of Ballroom Dancing, of which he is Chairman.

variably long debates and numerous amendments before such recommendations are put into practice.

In its early days the Board was concerned to a certain extent with the technique of the then rapidly developing English Style, but after a few years the examining bodies felt that this kind of work lay in their own province, and was outside the scope of the Board. Even so, there are some inconsistencies, for the technique of Old Time dancing (a style which flared into tremendous popularity after the war and which still has thousands of adherents) is largely laid down and controlled by a special advisory committee of the Board. Similarly in Latin-American dancing the Board has sought to get rid of certain confusion. The kind of rumba to be danced in competitions, either square or Cuban, has split Latin-American enthusiasts into two camps, and a committee of the Board is now at work trying to find a solution. That committee will need the wisdom of Solomon.

Over the years a solid and complex set of rules governing amateur status, competitions and championships has been laid down, and every amateur, every judge and every organizer is now required to be familiar with these rules.

During the last years the Board has also adopted a system of registration for amateurs, and now all amateurs who wish to enter championships have to be registered in this way. The Board has also encouraged the setting up of a strong amateur organization. Generally speaking, amateurs are not concerned with the politics of dancing. All that they want to do, understandably enough, is to dance. Yet it is essential for them to be organized into a well run unit, and to be represented on the Board. After considerable difficulty the Amateur Ballroom Council was formed and now seems to be gaining a good deal of support, even though it has not been heralded by amateurs with tremendous enthusiasm. That Council has now a seat on the Board, and its representatives are able to enter strongly into debates concerning amateur affairs.

There are of course opponents of the Board. They say that it is a self-appointed body and that it has no legal validity. It is hard in this connection to understand what is meant by "self-appointed," for the Board seeks through well tried democratic means to represent the bulk of the professionals, amateurs and organizers. There is no doubt whatever that since the war the Board has accomplished remarkable work. No organization of this kind governing any sport or pastime possesses any official status, but governs by common consent of the governed.

There is now a widespread feeling among leading teachers that we must tackle something more than competitions and amateur status. It is hoped by many that before long the Board will be able to lead the profession in directions of greater value to the vast bulk of teachers who are not so much interested in competitions as in the promotion of good social dancing.

In recent years a number of other countries who have enthusiastically adopted the English Style have also formed Councils based on the structure of the English Official Board. In some countries these organizations are already strong, and thus able to accomplish extremely useful work. In others there are still teething troubles, and a certain amount of angling for power. But even these difficulties can often in the end lead to the growth of strong and useful organizations.

•

SIDELINES SYMPOSIUM

JONAH JUMPS, BUT GOOD

Fred and Jonah, Jonah and Fred — what a combination for our looking and listening pleasure! If you missed the Fred Astaire TV spectacular last fall (and its spring re-run), we hope you won't miss the new one (Nov. 4, NBC-TV, 9-10 EST). Fred will again have with him Jonah Jones, his trumpet and his quartet.

Fred's dancing feet and delightful personality endeared him to fans the moment he set foot to stage. Jonah's fame came to him somewhat later. And there's a story in that tag, "Jonah," a substitute for his real name, Robert Elliott Jones. His nickname denotes "a hard luck guy, a nebbish, someone with a hex on him."

So John Tynan & George Hoefer tell us in their interesting article on Jones in *Down Beat* for Sept. 3, 1959. Born in 1909 in Louisville, then something of a jazz center, Jonah was exposed early to that great art form. He learned to play trumpet in high school and when he was 20 landed a job with a river boat band. This led to jobs with most of the greats of those days — Fletcher Henderson, Wesley Helvey, Stuff Smith, Jimmy Lunceford, Cab Calloway.

But Jonah's personal Jonah dogged his steps. When Stuff Smith offered him a few dollars more than he was getting with Lunceford's *Harlem Express*, he left regretfully. And what happened? Lunceford landed the hottest booking of the day, the Cotton Club in NYC. Later Jonah joined a big new Fletcher Henderson band, but in its debut engagement at Roseland in NYC, it didn't catch on. Then, in Cab Calloway's great aggregation, Jones was overshadowed by a spectacular young trumpeter, Dizzy Gillespie. And so on and on, until 1955.

"I was about ready to quit . . . just get my horn out for weekends for enjoyment . . . then the Embers thing happened," says Jonah. The "Embers thing" was a one-week engagement at the plush Manhattan bistro of that name which stretched into 12, and the first flush of the success of Jonah and the Jonah Jones sound. That sound, in a sense, is an accident. The Embers clientele tends to frown on any music a fraction above *mezzo-forte*. So Jonah was asked to mute his horn. At first he resisted, fearing it would dilute his tone. But he gave in, acquired a trademark and a collection of 7 mutes.

Jones' albums for Capitol — all of them hits — are perhaps the first records by a *good* instrumentalist to become juke box favorites since the end of the so-called Big Band Era. As such, they may signal a shift in American popular music tastes — a shift very much for the better. Parents tell him: "Our 12-year-old boy just loves your music, and now he's getting interested in other jazz, too."

Jonah explains this seductive approach with a quiet chuckle: "That shuffle rhythm gets 'em. They think it's R 'n' R. I get 'em to hear me, and then I convert 'em." One of his converts is Prince Rainier, who invited him to play a 3-week engagement

Maurice Seymour

WE DIG JONAH: Music of jazzman Jonah Jones is acquiring a solid dance following.

this Sept. at the Sporting Club in Monaco.

If the foregoing sounds as if your reporter is especially knowledgeable on the subject of jazz, she owes it all to Messrs Tynan & Hoefer and *Down Beat*. But now I'm well aware of Jonah, and of his 3 albums. And they're not only for listening pleasure — dancers go for his music in a big way, too.

I Dig Chicks, Capitol LP T1193. Quote from the cover: ". . . Album filled with songs about man's favorite hobby: Chicks! . . . one of the best impressions of Jonah's technique can be found in *I Dig Chicks*, the title song created especially for this album . . ." More vocals here than in any other set he's created. All Foxtrots — some have a Lindy flavor (real Lindy, not R 'n' R); some (of the faster ones) are distinctly Peabody-ish; some are straight (but not too straight) Foxtrots. Considerable speed range: one Slow-Slow is approx. 16/18 mpm; most in the comfortable middle area, from 30 to 54 mpm; one Fast-Fast of 68 mpm. I was particularly taken with the piano's stopped-time filled in with drumbeats, and the big horn solo in *Marchetta*.

Swingin' at the Cinema, Capitol LP T1083. Hit songs from top Hollywood films. Quote from cover: "Jonah's technique with these songs is abandoned but sure . . . aimed at bringing a perky, new swing to each number . . ." And it sure does! All Foxtrots: Lindy, Peabody, straight — like his *Chicks;* And a quite similar speed-range, with one at approx 24 mpm being the slowest, and three played at about 72/74 mpm (very FAST-FAST). One of these, *Colonel Bogey March*, really GOES!

Jonah Jumps Again, Capitol LP T1115. Quote from cover: ". . . turns a familiar set of words-and-music into a fresh batch of adventurous listening." *Very sweet* trumpet in *Poor Butterfly*, about the slowest SS I've ever heard. (approx. 14 mpm). And there's another at about 18. All others vary from 28 to 50 mpm. Jonah jumps for sure! *D.D.O.*

JON'S CHA MANIA

Just right for that Cha Cha mood is a mixer, *Jon's Cha Mania*. Our thanks for this one go to Jon Wallace of the Jon & Bette Wallace Dance Studio, St. Petersburg, Fla. Jon tells us that, after having drifted in and out of the dancing business, he found himself settled for several years in Columbus, O. There he taught at the Jimmy Rawlins Studio, and there he met Bette. She became his dancing partner — on TV shows, club dates, etc. — for the next couple of years, and in 1957 became his partner in matrimony as well. They went for their honeymoon to Florida — and they're still there, dancing professionally and teaching.

Jon's Cha Mania is a fun item any time and should go well on television or for demonstration groups. Here it is:

Two-circle formation: Inner circle, men face outward; outer circle, girls face inward. Mr. Wallace says this works best with at least 8 couples. Description for man; girl counter-part unless otherwise stated.

Steps	*FWD BASIC*	*BWD BASIC*	*Counts*
1	Fwd L	Fwd R	1
2	Bwd R	Fwd L	2
3	Bwd L	Fwd R	3
4	Close R (almost)	Close L (almost)	&
5	Bwd L	Fwd R	4

CROSS (sometimes called "Butterfly")

Each turn, man to right and girl to left (¼/½) on *preceding* "3,4,5" steps, as preparation; then each step fwd facing new direction on "1" and bwd on other foot on "2"; and each turn (¼/½) in opposite direction on the 3 Cha's, to repeat the Cross beginning with other foot.

JON'S CHA MANIA

(The 5 movements of a Basic total 1 Meas.)

Meas.

1. (Clos. Pos.) Fwd Basic.
2. (Clos. Pos.) Bwd Basic and prepare to Cross; finish in L Hand Clasp Pos.
3. (L Hand Clasp Pos) Cross to man's right.
4. (R Hand Clasp Pos.) Cross to man's left and finish facing partner. Release hands.
5. (No contact) Spot turn to right (get set for turn on preceding step) on "1,2" then the 3 Cha's to left; while girl does Bwd Basic with her 3 Cha's to right.
6. (No contact) Repeat Meas. 5, man & girl exchanging roles (girl spot turn, etc., man Bwd Basic, etc.)
7. (Clos. Pos.) Swd L on "1", Cross R in back (girl: cross L in back) on "2", then three "mark-time" Cha's, LRL. Release R hand from partner's waist.
8. (L Hand Clasp Pos.) Man does all 5 movements in place (two S "mark-times" plus three Q "mark-times") leading girl into turn, releasing contact. Girl starts her left turn on "1", continues her turn (coming to next man in circle) on "2" and completes her turn with three "mark-time" Cha's in front of new partner.

Now everyone has a new partner and the eight measures may be repeated indefinitely just as given. Or — with the 2nd time through, everyone revolve ½ turn to left on Meas. 1 and Meas. 2, which brings men into outside circle and girls into inner circle (accomplish turn on "1,2" of Meas. 1 for smart effect), then continue exactly as before — UNTIL Meas. 8, when men do turn to right ending in front of new partner, while girls do Meas. 8 all in place. For the 3rd time through, revolve again on 1st 2 measures, bringing dancers back to original positions — and so forth and so on — Cha Cha Cha!

P.S.: Mr. Wallace says the entire thing may be done with no contact between partners at any time, but his groups like to do it with partial contact. *D.D.O.*

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NEWS OF BALLROOM DANCE

25TH ANNIVERSARY HARVEST MOON

An insurance man from Irvington, NJ, and a Bronx housewife — Neil Clover & Jacqueline Boggio — won, first the Foxtrot finals, and then the All-Around Championship at the Silver Anniversary Harvest Moon Ball Sept. 22 at Madison Square Garden in NYC. Loudest cheers from the audience of 18,140 fans at the *NY Daily News* charity event came from Mrs. Boggio's husband, Ronnie, who (with Catherine Niccolini) won the All-Around in 1957. Unable to be present to share the triumph was the Boggios' 14-month-old son, John.

Next morning, when Neil Clover reported for work at the Newark office of Prudential Insurance, his co-workers greeted him with a giant horseshoe of carnations, in the center of which was a dancing couple on a miniature stage. As further tribute, they presented him with a wristwatch. It was Fred Astaire movies that

NY Daily News Photo

600 HOURS: Jacqueline Boggio & Neil Clover, '59 Harvest Moon Ball champs, practiced 4 nights a week since last Jan.

Glamour Pix

R 'N' R CHAMPS: Sister-and-brother team Birdie & Judge Davis won 1st place in Harvest Moon Ball Lindy Division.

inspired Clover to take up dancing, which he's been doing with diligence for 3½ years.

Clover told us that he and Mrs. Boggio have worked as a team since last January. In preparation for the contest they danced together more than 600 hours. Their coach was Camille Barbera, who has now brought some 20 couples to victory in the HMB.

Winners in Tango were Tony and Joy Cancellara, of Linden, NJ. 1st place in Rumba went to Normand Martin & Shirley Holt, from the Commodore Ballroom in Lowell, Mass. (Martin & Holt were profiled as our "Competition Couple" last month.) Viennese Waltz champions were June & Ed Legat, of Plainfield, NJ. 1st place in Polka went to a brother-and-sister team, Robert & Patricia Kalitka, of Manhattan.

The story behind the winners in Rock 'n' Roll is of special interest. In 1st place were another brother-and-sister couple, Judge & Birdie Davis, of Manhattan. They, as well as the 2nd and 3rd place winners (William Pittman & Cecile Taylor, Patrick Grant & Audrey Banks), all are products of the dancing classes at the Community Center of Public School 68 in Harlem — and the Center turned out a 1st place R 'n' R winner last year, too. The Young Adult program in which they work is an evening activity sponsored by the NYC Board of Education. The dance and drama classes are directed by Louise Parks, who says that the HMB sweep has a flood of new young people who want to enroll. The project has been hailed as a valuable counter-measure to delinquency in that community.

By the way, 2nd place R 'n' R winner, William Pittman, has also achieved considerable celebrity as a Mambo-Cha Cha virtuoso. He is among the foursome pictured in our Palladium Mambo series.

All the 1st place HMB couples appeared for an absurdly short time on the Oct. 4 Ed Sullivan Show.

BREATHLESS BULLETIN

Via jet plane our Los Angeles operative, Katherine Sheehy, sends a communique that the Nov. 8 all-day all-ballroom session of the Associated Dancing Teachers of So. Calif. (DMA Club #1) is a historic "first." The gathering is being held, not in a hotel, but in a public ballroom — namely the Chateau in Los Angeles, being turned over for the day by owner Dean Curtis. Liberally sprinkled with the word "fabulous," Miss Sheehy's handwriting seems to say that there will be ". . . work, contest, work, exhibition, work, Bronze, *lifts* even . . . and featuring our famous ballet dancer, Marjorie Hall, teaching and exhibiting her $1,000 Waltz. (She just won a final contest on the Al Jarvis TV show, but this is a story in itself — for later.)"

NY STATE CODE OF ETHICS

As an outcome of the publicity concerning lawsuits and complaints regarding "pressure selling," "lifetime courses," etc., the NY State Attorney General has drawn up a code of ethical practice to which three chain schools (Arthur Murray, Dale, Astaire) have agreed to subscribe.

Among the provisions of the NY State agreement is a pledge to classify contracts according to cost and to have large-type statements of the maximum amount to be paid. Any "lifetime" agreements must have the approval of an official of the particular chain, and there are code provisions for contract cancellations. The schools have agreed to employ only qualified instructors 21 years of age and older. It was further stipulated that the Attorney General may bring action for an injunction against any studios which "persistently violate code provisions for fraudulent acts."

MOORE NEW NBOA PRESIDENT

Kenneth W. Moore, owner of the Prom Ballroom (St. Paul, Minn.) the Surf Ballroom (Clear Lake, Ia.) and the Terp Ballroom (Austin, Minn.), was elected President of the Nat'l Ballroom Operators Assn. at their convention Sept. 21-23 in Las Vegas. He succeeds Carl L. Braun, Jr., operator of the Commodore Ballroom in Lowell, Mass., who completed a 2-year tenure of office.

For his convention speech offering closer collaboration between the NBOA and the musicians, AFM Pres. Herman D. Kenin won a standing ovation from the conventioneers. A second joint AFM-NBOA "Best New Dance Band" contest is scheduled for this year.

Discussions between bandleaders and ballroom operators centered around the need for better dance tempos, and it was reported that establishments which stressed proper tempos were experiencing increased business. It was brought out that some musicians don't know how to dance and the moral was pointed out that their dance music would be better if they learned.

HERE AND THERE

Sammy Kaye is going ahead with plans to re-open the Riviera (formerly Arcadia) Ballroom, at B'way & 53rd in NYC. In the talking stage are many interesting projects: dance contests, fashion shows, a nightly TV show featuring dance instruction, a Fri. "College Night," "So You Want to Lead a Band" contests, etc.

On Oct. 4 the *Ted Steel Dance Party*, telecast over WNTA-TV in NYC, began a 13-week ballroom competition series in which $25,000 in cash and prizes is being given away. There are 2 contests nightly (11 to midnight) Mon. through Fri. Nightly winners compete for a weekly All-Around Championship on Sat. eves. (9-10:30). The US Ballroom Council has been supplying teacher judges.

Several activities of interest are on the calendar of the Alex Desandro Studio in

NYC. On Nov. 7, Camille Barbera, coach for some 20 Harvest Moon Ball winners, including the '59 All-Around Champions (Jacqueline Boggio & Neil Clover), will be honored at a studio party. On Nov. 16, Mr. Clover makes his bow as a teacher, giving lessons in Harvest Moon Rumba and Waltz. During Dec. there will be a series of contests in Int'l Style.

MIDWEST BALLROOM NOTES

A fabulous party around Chicago recently was the annual dinner dance at the Drake Hotel of the Charles Mattison Social Club. There were 2 orchestras to provide continuous dancing, a professional floor show, a Cotillion, etc. This group of 136 experienced adult dancers meets 2 Sun. nights a month with Charles & Rosemary Mattison, who have a very active studio in the Loop area, for an hour of instruction, a buffet supper, and for dancing through the evening. The dinner dance is a climax of the year's activities, which include group dances at ballrooms around Chicago. They are learning professional steps, formation dancing and Int'l Style. Now on the faculty of the Mattison Studio is Ronald Dodd, a championship dancer from England. At last month's affair at the Drake, Dodd and Mrs. Mattison introduced Int'l Style Waltz and Quickstep to club members.

Two big dances a year, in the largest ballroom available, complete with floor show, is the main advertising method of the Lee Harris Dance Studios in Indianapolis. Featured this year was the *Cavalcade of '59*, in which dances from many years ago were demonstrated. The studio caters to both teen-agers and adults.

Tango and Waltz are especially popular in Little Rock, Ark., reports Ann Turner, who has her own studio there and teaches as well in private schools. Miss Turner, who limits her groups to 30, has a Medal Test system. Her children's groups elect their own officers as well as the "exhibitors" (who assist the teachers in demonstrating). The youngsters have been featured on local TV.

Marilyn Brightman, who assists Virgiline Simmons of Lansing, Mich., also has her own studio in Parma, Mich. She finds that teenagers like very simple mixers, such as this one: Double circle, partners facing, both hands joined. 4 chasses to boy's left, 4 chasses to boy's right. Boy stands in place, drops left hand, raises right hand which is holding girl's left. She makes several turns to right under his right hand and ends the turning by facing new partner.

From Crystal Hayden of Tombstone, Ariz., we learn that the youngsters there strongly favor Rock 'n' Roll. Besides classes in her own studio, Miss Hayden teaches at the Ft. Huachuca Army post.

LOUISE EGE

ALEX MOORE'S "VISIT TO USA"

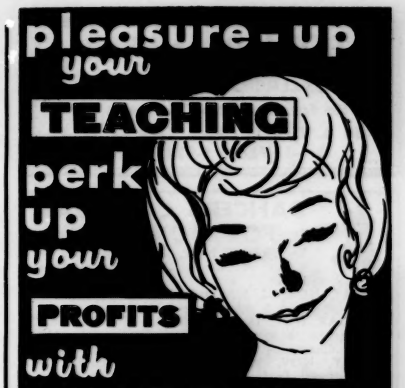
Here are excerpts from a few letters received on the subject of Alex Moore's article, "Visit to the USA," in the Sept. issue. The English ballroom authority was brought to this country by Jody Elder to teach at the Long Beach, Chicago and NYC Summer conventions of his Nat'l Ballroom Dancers and Teachers Assn. — Ed.

Immediately after reading *Visit to the USA* by Alex Moore, anger stirred within me, and this gave way to amazement — that a mature individual can write such a completely biased and opinionated article and call his remarks "fair" . . . "Have the American teachers really got anything to offer in its place?" he asks. In place of these stiff, precise and regimented step patterns called the Int'l Style? . . . Dancing, in general, is expressing a mood. To enjoy an evening of "just dancing" there are any number of simple variations to execute which will not put the other member of a dance team in misery. Dancing should be mixed with gaiety and relaxation. Even when we elevate it to the competitive field, shouldn't the dance show emotion, creativeness and individual expression? . . . What would happen to the American Indians and their Rain and War Dances if they were "standardized" and set to an "Int'l Style"? . . . They would have a hard time getting rain or getting a war under way! . . . Why not call it an International style of formation maneuvers . . .?

— Pearl Melendez, Los Angeles, Calif.

Let my "Bravo" for Alex Moore's comments ring loud and clear . . . 5 years of Mambo, Swing, Cha Cha, Bop, etc., have filled the need of entertaining students each season with the latest steps, while American Foxtrot, Waltz and Tango have stood still, as usual. Here's another chance; and neither I nor any other teacher who had the good fortune to attend the NBDTA session this year and work under Mr. Moore will drop the ball . . . If you receive the "howls of protest" you mention, please, in all fairness, determine how many of the protesters have actually seen a good demonstration of Int'l Style or are outstanding ballroom dancers in their own right . . .

Ed Long, Seattle, Wash.



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It is obvious that for quite a few months, Mr. Duncan, you have been pushing English Style. Don't you feel you should be more impartial? English is just one of several styles — a nowhere near the best . . . Can you imagine Martha Graham calling Graham technique "American Style", or Italian ballet technique being called "Int'l Style Ballet"? Let's not get carried away with terminology . . .
— A Disgusted Reader, NYC

I'm afraid our friend across the seas, Alex Moore, was a little confused. American dancers can go anywhere and dance with anybody. But English dancers cannot dance with anybody other than their own partners. I find even those who have studied with the same teacher have a hard time dancing together unless they first talk over what step they are going to do . . . *An Objector; Los Angeles, Calif.*

I read *Visit to the USA*, and I want to register my "howl of protest." Just for the record, I was in Long Beach and saw Mr. Moore at the convention. We are sorry to disagree with Mr. Moore, who seems to feel that outside of what is English there is nothing good. As Americans, we have made an effort to recognize the English dances and we feel that Mr. Moore could recognize the Latin American dances. There is rhythm, life and feeling in them; we like rhythm and we dance in rhythm. In the English dancing there is no life — it is like robots going round and round . . . Mr. Moore made a statement in Long Beach that English dancing is not for everybody. We, as democratic Americans, believe that everyone has the right to dance who has the desire to do so . . . *— Irene Tullis, Ventura, Calif.*

As a ballroom teacher I would like to say that I have read and re-read Alex Moore's editorial, to which you have so gallantly devoted more than a full page in your (or rather *our*) Dance Magazine . . . The Int'l Style is here! Let's face it: this is the positive answer to America's problem of standardizing ballroom dancing. I feel that Mr. Moore continues to learn (as should all ballroom teachers), and he pretty well has his finger on what type of dancing is a passing "fad," and what is solid . . . If we were to reverse some of our former thoughts . . . we are the ones in the "cage," being viewed by the Int'l Style which is now in 46 countries . . . Several of us Northwest teachers attended the NBDTA convention and have had meetings together since.
— Mark Barton, Seattle, Wash.

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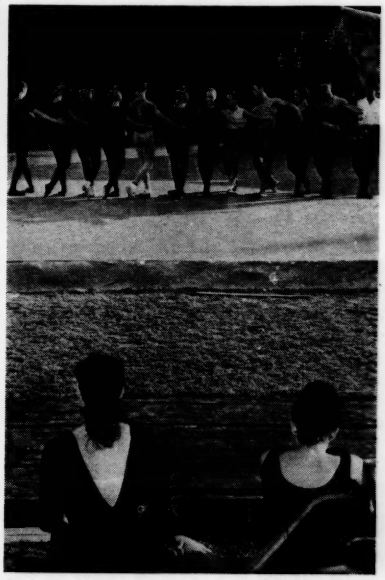
IN THE NEWS

BERMUDA FESTIVAL: The celebration of the 350th anniversary of the settling of Bermuda included an innovation in Bermuda arts activities in the form of a week of August performances by the newly formed Bermuda Ballet. In charge were local teacher Patricia Sherwood Gray and guest artist Ana Roje, director and leading ballerina of Yugoslavia's Split Opera Ballet. The cast included soloists from the Yugoslav co., U. S. dancers, and corps members from Bermuda — where all the dancers got together for a final week of rehearsal. Principal works on the two programs were a condensed *Romeo and Juliet* (Prokofieff) and *Giselle*, with Miss Roje in the title role. Other leading dancers were Mrs. Gray, Myles Marsden, Jelko Juresha and Herci Munitich. Performances were held in Hamilton's handsome new outdoor Festival Theatre. Community interest and support for the project were excellent, and indicate that Bermuda is becoming still another performance outlet for dance attractions.



Members of the Bermuda Ballet rehearse "Giselle," while Ana Roje (left), who staged the performances, and Patricia Sherwood Gray observe in foreground.

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PART XIII
PAS DE SISSONNE

BY THALIA MARA

The **sissonne,** or **pas de sissonne,** to give the step its full title, derives its name from its inventor, the Comte de Sissonne who, in 1565, devised the step, which was named after him, for a dance performed in the French Court.

There are many forms of the **pas de sissonne,** which is basically a spring from two feet to one foot. Sometimes this spring is performed **sur place,** as in the **sissonne simple** (also called a **temps levé**), but more often this is a step in which the dancer not only springs into the air but, at the same time, travels either forward, backward, or side to side.

Sissonnes may be performed **fermée, ouverte, fondue** or **tombée.** They may be done in any of the directions, or positions, of the body; may finish in 5th pos. (**fermée** or **fondue**), in 4th pos. (**tombée**), **sur le cou de pied (simple or fondue),** in **arabesque, attitude,** or any desired pose (**ouverte**). They may be performed with or without a change of feet, and turning.

Sissonne Simple

The dancer begins in 5th pos. (may also begin in 1st pos.). **Demi-plié** with both legs; spring into the air in a tight 5th pos. (as in **soubresaut simple**), with both knees straight and the feet well pointed; alight on the front foot in a **demi-plié,** with the back foot raised sur le **cou de pied derrière.** Care should be taken that both knees are well turned out and pressed back, that the supporting heel is well turned forward, and that the back is straight. This is a **sissonne simple derrière.**

By alighting on the back foot with the front foot pointed **sur le cou de pied devant,** we perform the **sissonne simple devant.** We may also perform this step with a change of feet by alighting on the front foot and bringing the back foot front to finish **sur le cou de pied devant,** or alighting on the back foot and bringing the front foot back to finish **sur le cou de pied derrière.**

Sissonne Fermee (En avant)

Sissonne fermée is not a step of high elevation. It is a small, quick step in which the legs are raised **à la demi-hauteur,** that is, to only half-height. The leg which opens **à la demi-hauteur** is quickly brought down as the other foot touches the ground so that both feet close into 5th pos. **demi-plié** almost simultaneously. The important feature of this step is that the toe of the open leg must touch the ground in an extended position with the knee straight, and the foot then slides into the **demi-plié** in 5th pos. **on the floor,** as in a **battement dégagé.** In fact, a good exercise to practice to improve the execution of this step is the **battement dégagé** finishing in **demi-plié.**

Sissonne fermée, without a change of feet, may travel forward (**de face, effacé,** or **croisé**), backward (**de face, effacé,** or **croisé**), or to the side (**à la seconde**). With a change of feet **sissonne fermée** may travel from side to side, **dessus** and **dessous,** advancing and retreating. These may be taken with the legs in 2nd or in **épaulé** or **croisé derrière (dessus),** or in 2nd, **effacé devant** or **croisé devant (dessous).**

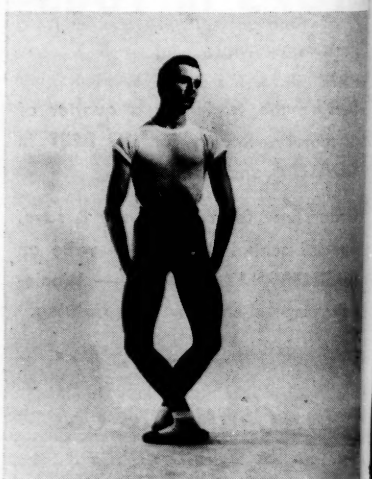
For example: to perform the **sissonne fermée en avant,** facing **de face** or directly to the front, the dancer begins in 5th pos. with the right foot front; takes a **demi-plié** with both legs; springs up from both feet, extending the right foot forward and raising the left **à la demi-hauteur** in 4th pos. **derrière;** the entire body flies forward and the dancer alights on the right foot, toes first; simultaneously, the left foot touches the floor in 4th pos. **derrière** (well pointed), and the right knee bends as the left foot slides into the 5th pos. so that the finish of the step is a good **demi-plié** in 5th pos. with both heels pressed firmly on the floor.

By turning to face the lower right corner and traveling toward it, the dancer may vary this step simply by changing direction and the use of the arms. If the arms are raised in 3rd pos. high (Cecchetti 4th pos.) with the left arm up, we have the **sissonne** performed in **effacé derrière;** by extending the right arm forward and the left back we may have the **sissonne** in **arabesque ouverte;** reversing the arms so that the left is forward and the right back will give us **sissonne** in **épaulé;** taking both arms forward will give us **sissonne** in **arabesque à deux bras.**

By turning to face the lower left corner, still with the right foot forward, and traveling toward it, the dancer may further vary this step by performing it in **arabesque croisée.** The technique remains the same.

DO'S

DO'S 1



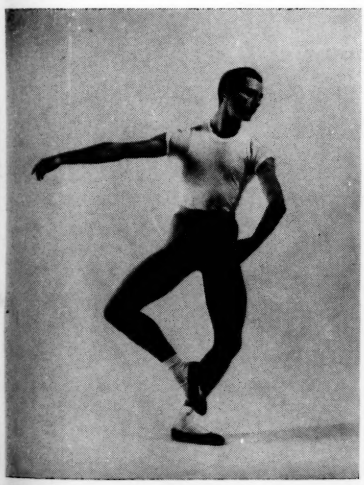
1. The start of a **sissonne simple** facing **de face** or directly to the front. The dancer makes a good **demi-plié** in 5th pos. with the body well centered and well lifted. Arms in 5th pos. low.

DO'S 2

2. A strong spring from both feet, pushing forcefully downward with the toes, propels the dancer upwards with the feet still crossed in 5th pos. The arms are open to **demi-seconde** pos. The back remains straight.

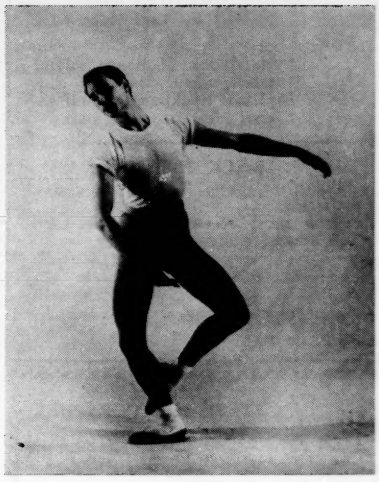
PHOTOS BY JACK MITCHELL

DO'S 3



3. The dancer alights, toes first, in a good **fondu** on the back foot, raising the front foot to point **sur le cou de pied devant.** The opposite arm to the raised foot is brought down so that the arms are now in 3rd pos. low. The body and head incline to the supporting side. Care must be taken to preserve the good lift of the ribs and the torso out of the hips. This is the finish of the **sissonne simple devant.**

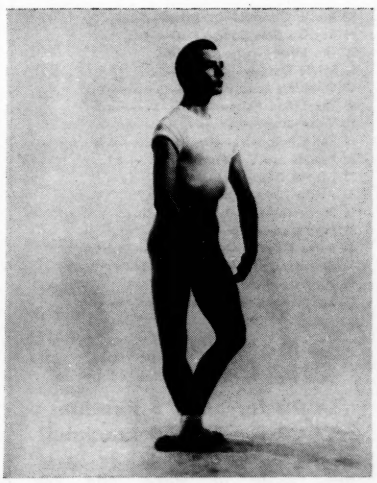
DO'S 4



4. By alighting on the front foot and raising the back foot **sur le cou de pied derrière,** the step becomes a **sissonne simple derrière.** The dancer's arms are again in 3rd pos. low. Illustrated is the arm in opposition to the raised foot and the body and head inclined to the supporting side. However, the body and head may also correctly incline toward the lifted leg with the arm also in alignment.

Our model is Royes Fernandez, a Principal Dancer of the New York City Ballet.

DO'S 5



5. The start of a **sissonne fermée, en avant.** Here we have illustrated the direction **éffacé** and our pose will be the **arabesque ouverte.** As for every jump, the dancer prepares with a good **demi-plié,** heels pressed firmly into the floor, knees well bent and well opened, back straight, body well lifted.

(Continued on Page 80)

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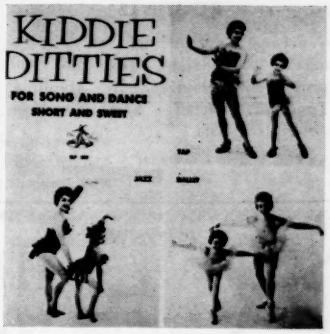

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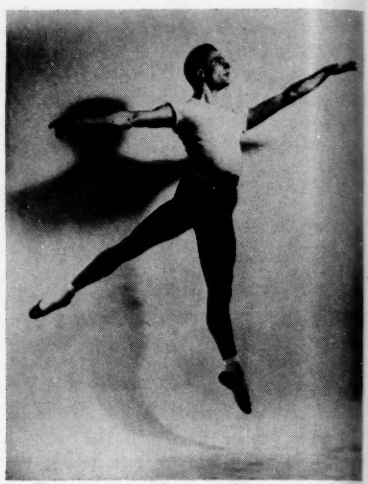
DO'S AND DON'TS

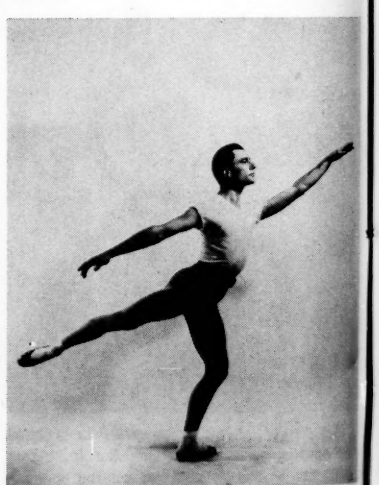
(Cont. from Page 79)

DO'S 6



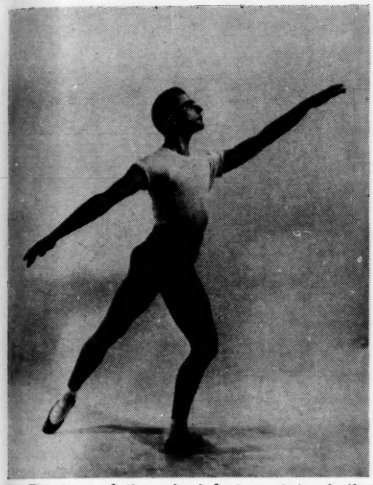
6. The dancer springs straight up and flies forward, pointing the toes forcefully and raising the back leg à **la demi-hauteur** in 4th pos. as the front foot extends forward. As this is an **arabesque ouverte,** the forward arm is raised in opposition to the raised leg. By changing the position of the arms we could have **épaulé** or **arabesque à deux bras,** or **effacé derrière.**

DO'S 7



7. The dancer alights, with a good fondu action of instep and knee, on the front foot. The back must remain strong and straight and the body must retain its lift. This is a transitional movement, not a sustained pose.

DO'S 8



8. The toes of the raised foot must touch the ground in 4th pos. **derrière** with the knee straight. This, too, is a transitional movement and not a sustained pose, as the foot must close into 5th pos. almost simultaneously with the supporting foot.

DO'S 9

9. The finish of the **sissonne fermée, en avant.** The extended foot has now closed into 5th pos. **demi-plié, sliding on the floor.** This brushing of the foot, as in **battement dégagé**, is a characteristic of the **sissonne fermée** and must be stressed in its performance.

(Continued on Page 82)

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DO'S AND DON'TS *(Cont. from Page 81)*

DON'TS

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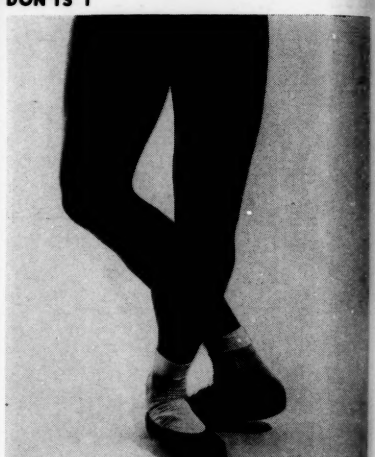
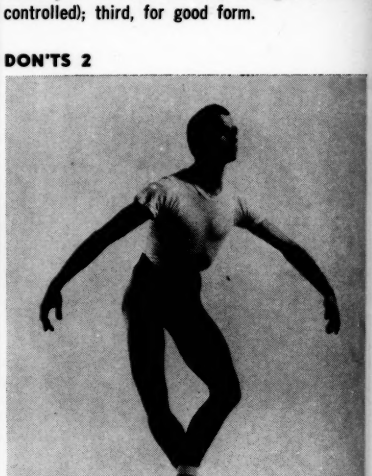


1. A common error among students is the poor finish in 5th pos., particularly in a **sissonne fermée** traveling forward. Some students find it difficult to get the back heel down on the floor. One of the primary requisites of a good technique is the ability to finish jumps in a good **demi-plié** with the heels on the floor. This is necessary: first for good elevation; second, for the protection of the dancer's feet and legs (it is very easy to injure one's self through lack of stability if the heels are not brought down and controlled); third, for good form.

DON'TS 2



2. Another common error made by students in performing the **sissonne fermée, en avant.** Allowing the body to fall forward, through weakness in the back, produces a labored effect in the step as the dancer alternately throws himself back for the spring and then drops forward on the landing. The back must hold strong throughout the step, all of the action being taken by the knees and insteps. *THE END*

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KHRUSHCHEV *(Continued from Page 25)*

Dinah Shore, George Montgomery and Clifton Webb were just a few of the stars mingling with the dancers before they were led to their seats. Marilyn Monroe found the dancers "interesting" as she breezed through them to her seat.

The Todd-AO camera was pulled back to shoot the musical numbers for a master (long) shot, and besides the camera were the familiar studio canvas chairs—this was all now a part of the set for the TV and newspaper coverage. Behind the camera were 100 chairs for the Khrushchev entourage. Bleachers to accommodate the Hollywood personalities were farther back. On stage right, in the balcony, where the band will be seen in the film, the intimate Khrushchev party sat. And off-stage left, the American press was accommodated. The entertainment faced the movie camera, which wasn't rolling, and the musical numbers were played behind the press and the Khrushchev party in the balcony. Every photographer grabbed shots of the performers with Khruschev in the background. It was a show within a show.

The *Can Can* number, which had been choreographed for cinemascope movie cameras, was shot by the TV cameras without rehearsal. And the results, we afterwards discovered, showed again that movie and television camera techniques are worlds apart.

After the dance number we were called to the center of the floor, and the Khrushchev party, without the numerous security officers, expressed great delight in meeting the cast. More cameras flashed and more newsreels got shots of the mutually warm and friendly feeling as Mr. and Mrs. Khrushchev greeted the Hollywood dancers.

The following day in San Francisco, Khrushchev announced that the *Can Can* production number was "immoral." Since *Can Can* is a romantic comedy, with music, which revolves around an alleged law prohibiting dancing the can-can as a "lewd and lascivious exhibition," his comment is giving the movie a million dollars' worth of free publicity.

(Just why this particular episode was chosen to show to Mr. Khrushchev is a question which only some members of the State Department can answer. They apparently have still to learn that dance is a language that communicates, and that it is not "just entertainment." Ed.)

Monday the dancers were back at work on the Fox lot filming the scenes in the courtroom where the girls have been thrown in jail for dancing the can-can.

THE END

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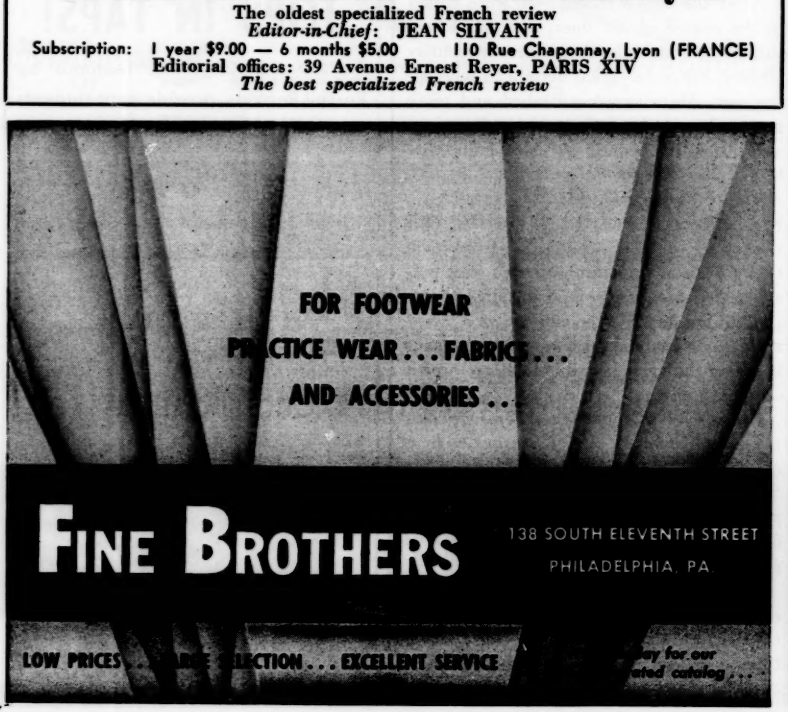
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TAP ATTITUDES

BY PAUL DRAPER

I taught at some of the conventions this summer, and many of the teachers spoke about the articles I write for this publication. The gist of the comments of the majority was that they enjoy the articles very much, but hadn't the slightest idea what I am writing about. It is always a little saddening not to be understood, and at the same time one wonders how anyone can enjoy an article without knowing what it means.

I should like to write about tap dancing so that it is meaningful to all, and at the same time serve to increase the scope and stature of tap as a dance form.

I think tap dancing is valuable not only by virtue of its own technique, but also because of the ways in which it can be of assistance to other forms of the dance. If I cannot extol the virtues of training an 8-year-old to learn a routine to "Shortnin' Bread" or "Way Down Upon the Swanee River," it is because I cannot endorse the attitude that dancing is a plaything to keep children from getting into trouble and mothers from having nervous breakdowns.

Dancing is indeed the most fun I know of, but it is hard-earned fun, and I haven't yet discovered, in twenty-five years, how to do it the easy way. I don't mean that it sometimes isn't easy to dance even a difficult role. I mean it isn't ever easy to learn how. If you make yourself satisfied with "step-shuffle-step" as the end-all of tap dancing, then I agree that you can make it easy to learn to do. And if "1-a-and-a" is the sum total of your rhythmic knowledge, then that, too, is easy.

Perhaps I assumed too much in some of the articles I have written. I assumed, for instance, that you know all the basic steps involved in tap dancing, and that your understanding of rhythm has increased. What I am most interested in is: first, accurate performance of the basic steps and learning how to join them together in a dance which will have some significance; second, a realization of the vast field of rhythm that lies beyond "1-and-a," and how to use it; and third, the development of an attitude toward tap dancing that will enable you to use it to do anything you can think of.

These three things are not difficult to

grasp. What is difficult is putting them into practice. That means a certain basic knowledge of technique, which I think most of us have. It also demands a quite different attitude towards tap than most of us are used to having. It is this necessary change in attitude which is difficult to acquire. It is perhaps my assumption that you have effected this change which makes some of the steps and rhythms I write about appear complicated.

There is nothing intrinsically difficult about "off beats," for instance, except overcoming a prejudice in favor of "on beats." It isn't technically any harder to do pullbacks from the ball of the foot than from the flat foot. But it is hard to banish the traditional belief that there is something essentially flat-footed about tap dancing. It does require more muscle and control to keep your knee straight when you lift your leg than to leave it loose. But it certainly isn't any more difficult to understand a straight leg than a loose one. What is difficult is to stop being in love with the feeling that all tap dancing must be done in loose and easy fashion. Some of it is like that, but only when you mean it to be, and not because that is the essence of tap dancing. It is not complicated to lunge forward on the right leg, sliding the ball of the foot over the floor as you do so, and finish in a low arabesque or in fourth position. It is complicated to do this if you picture the movement as a "chug." The very word "chug" is singularly ill-suited to describe anything related to dancing. If you have been taught to consider such names for steps as part of the character of tap dancing, then anything more reasonable will be complex and confusing. If you are used to "grapevine and a double Buffalo," or "triple time-step and a back double essence," it is indeed hard to ever be serious about learning or performing. There must be a sort of subconscious shame at doing steps with such ridiculous names.

There is nothing difficult about tap dancing that a change in one's attitude towards it won't make easier. If I seem sometimes to go far afield and write about difficult steps and rhythms, please forgive me. It isn't the steps and rhythms that are difficult; it's the love and respect for a dance form that needs work. *THE END*

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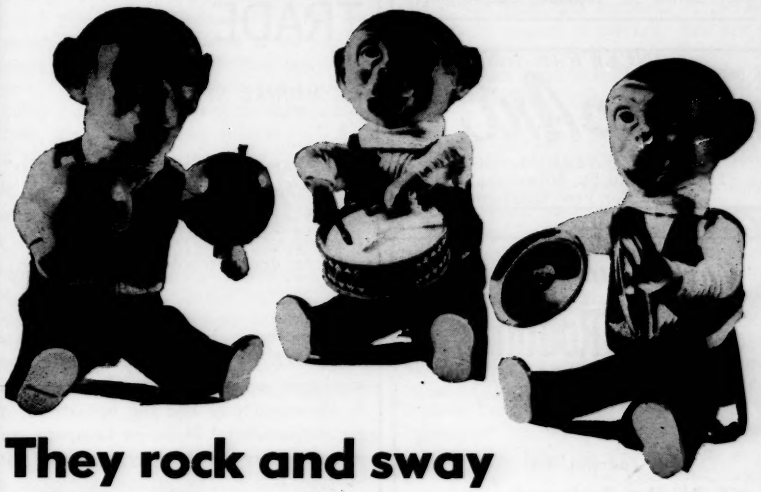

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TALK OF THE TRADE

BY MURIEL STUART

(Our guest columnist this month is a famed ballet instructor, member of the faculty of the School of American Ballet, who for many years has also taught at summer dance teacher conventions.)

Considerable interest in the character dances of all nations has recently been awakened among dance teachers, especially since we have had the opportunity to see the wonderful Moiseyev Company, and more recently the Russian Festival of Music and Dance. The joyous expression of movement so natural to the Russians belongs to their folkways, and is brought to a fine art by their most gifted dancers.

We have been most fortunate here in having Yurek Lazowski, gifted performer and teacher, give instruction in this dance form in many ballet schools. Several times I have watched him teach the intricacies of character dance and steps to students, taking great care that they should feel the rhythm, and absorb the style so necessary to fine character dancing. It has also been my great pleasure to have seen Yurek Lazowski dance on stage. He is a rare artist, who brings fine imagination and superb style to every characterization.

James Selva of SELVA & Sons has always shown his interest in dance generously. Now he is responsible for the making of a fine new record, "Character Ballet — Barre and Center Excercises," for beginners, arranged for the dancer by Yurek Lazowski. *(Another, for intermediate and advanced students, will be available this month.)* An excellent book accompanies this record, with basic positions and exercises simply and clearly described by Eddie Roberts, and with diagrams that are easy to follow. The music by Vladimir Djury is well chosen for class and practice to accompany the exercises and center work. This record is surely a valuable addition to the dance library. It makes Yurek Lazowski's superior teaching available to dance students and teachers all over the country.

THE END

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Commission expires March 30, 1961.

(Continued from Page 6)

Opera's lecture series . . . **Fred Strobel, Royal Winnipeg Ballet** dancer last season, is a soloist with the **Lyric Opera Ballet** this year . . . **John Sakarno** is dir. of the enchanting group of Hawaiian dancers currently at the Club Waikiki. Dances & music are beautifully authentic . . . **Gary Roberts** choreographed an original version of "Sylphides" for the **Rockford Youth Ballet's** appearances at the Rockford Melody Fair.

ANN BARZEL

HOLLYWOOD AND LAS VEGAS

James Truitte, choreographer for Warner Bros.' "Rachel Cade," has been awarded a John Hay Whitney Opportunity Fellowship to study dance techniques in the Far East . . . **Robert Sidney** is directing the Betty Hutton TV series with Herb Lurie as co-producer . . . **Tom Hansen**, with an exclusive ABC-TV contract, has been rehearsing the Frank Sinatra spectacular with guest-star **Mitzi Gaynor & Fred Curt, Roy Palmer, Bob Thompson & Carey Leverette** . . . **Gene Loring** has selected for the **Cyd Charisse** NBC-TV show **Robert Cole, Herman Boden, Frank Radcliffe, Carl Ratcliff, Paul Gleason, Maurice Durrett, Norman Edwards, Stanley Hall, Jimmy Huntley, Jack Tygett & Bert May. Bruce Hoy** assists & dances in for **James Mitchell, Patricia Denise** for Miss Charisse & **Charlene Baker** is general dance-in . . . "The Jazz Singer," starring Jerry Lewis, had **Sheila Myers, Gretchen Hauser, & Patti Thomas** . . . **Buddy & Carol Bryan** off for a month's holiday in Europe . . . The **Jack Regas Dancers (Jan Holder, Beth Carter, Marie Roe, Cass Jaeger & Sasha Goudovich)** completed 2 Steve Allen shows and went on to do the Louis Prima-Keely Smith spectacular . . . **Roy Fitzell** will choreograph the Mon. night Steve Allen opus.

Hamil Petroff is on the MGM lot, coaching Susan Harrison for a forthcoming film . . . **Carmen Clifford** is dancing-in for **Ginger Rogers** on the Sway-bound "Pink Jungle," choreographed by **Matt Mattox** . . . **Jonathan Lucas** has selected **Durrett Lewis & Bill Damian** for the new Anna Maria Alberghetti cabaret act . . . The George Burns spectacular, choreographed by **Jack Baker**, features **Ila Mc Avoy, Dolores Durrett, Margie Brainer & Marilyn Marsh** . . . **Edith Udane** is assisting **Paul Godkin** on a Westinghouse musical on the Desilu Lot . . . **Marie Jimenez**, one of the stars of Gene Loring's Dance Players, has joined the **Polka Parade Group** which has **Bob Dunas, Jack Claus & Patti Treble**, directed by **Aaron Girard** . . . **Mark Alden** restaged some of the "Billy Barnes Revue" before it left for Miami Antes . . . Congratulations to newlyweds **Earl Barton & Lizanne Truex.**

Ward Ellis choreographs the Tennessee Ernie TV show for the 3rd consecutive year . . . **Jack Bunch** has been dance-guesting with **Lee Irwin** on her TV show, "Juke Box Jury" . . . The 16 **Steve Papich** dancers, headed by **Anna Cheselka & Sasha Rodeen**, are on a 3-mos. tour with "The Gay Nineties Revue" . . . **Tommy Mahoney's** "Babes in Toyland" will begin next month at the Disney Studios . . . Lucille Ball's Desilu Players are **Jerry Antes, Georgine Darcy, Janice Carroll, Frances Martin, Majel Barrett, Marilyn Kendl, Rob Barran, Gary Menteer, Bob Travis, Bob Osborne, Dick Kallman, Roger Perry, Chuck Hicks, Johnny O'Neill.** They are presented in a new stage revue choreographed by Jack Baker. Good press notices will probably force the revue to move to a large house, and it should be highlighted on a TV spectacular.

LAS VEGAS: **Betty Grable**, aided by **Dick Humphreys**, headlines the big show at the Flamingo, where **Don Kirk** fronts the 2 Barry Ashton prod. no's . . . **Camille Williams** choreographed the **Dan Dailey** show at the Sahara which features **Elaine Dunn, Mitzi Green** & Miss Williams . . . **Augie & Margo** will be held over a 2nd month at the Sands. **Renne Stuart** choreographs the 2 "Copa-girl" prod. no's . . . **Johnny Brascia & Afra Tybee** debuted their new act at the Tropicana and came in loaded with critical praise. **Kenny Davis** choreographs their prod. no's . . . "The International Revue" at the Dunes, "La Nue Eve" at El Rancho Vegas, Steve Parker's "Holiday in Japan" at the New Frontier, the "Silver Slipper Show," "Ca C'est L'Amour" at the Stardust and "Ecstasy on Ice" at the Thunderbird, mentioned in previous months, are all held over for indefinite runs.

ROY CLARK

SAN FRANCISCO AREA NEWS

Spencer Barefoot produced a Ballet Gala Oct. 14 in the SF Veterans' Aud. Participating were **Janet Sasson**, dir., **Jocelyn Vollmar, Adriano Vitale, Roderick Drew, Fiona Fuerstner, Michael Smuin & Jeffry Hobart.** Program: pas de deux from "Swan Lake" & "Don Quixote" **Lew Christensen's** "Pas de Trois," a new ensemble work by **William Christensen, Ruby Asquith's** "Cassandra," and "Todes," by **Tatyana Gsovsky** of the **Berlin Ballet** . . . The **Cruz Luna Ballet Espanol**, with **Maclovia Ruiz & Chinin de Triana**, performed at the Veterans' Aud. Sept. 12 and were scheduled for the U. of Calif. Oct. 16 . . . **Shivaram** has been giving a series of E. India dance recitals at the Amer. Acad. of Asian Studies, SF, with commentary by Louise Lightfoot. He is also teaching there.

The **San Jose Ballet School** opened fall classes with **Dimitri Romanoff** teaching advanced technique & special classes for boys in supported adagio & variations of standard works. **Francesca Romanoff** is teaching children's beginners', intermediate, special toe & adult classes . . . **Sergei Temoff** opened a choreographic workshop at his SF studio. 1st program in late Sept. had choreography by **Pepper Smith, Jim Rogers, Marina Prischepenko & Michael Rubino.**

The S.F. Sept. Pacific Festival included considerable dancing of the folk or ethnic variety with the **Meke** dancers from Fiji, Japanese **Bon Odori** dancers, Chinese, Philippine & Hawaiian performers. **Magana Baptiste** was official hostess for India with 12 dancers & **Walt Baptiste** offering Yogi. **Marquite** was featured in nightly Spanish & So. American no's in Brooks Hall. The Japanese Chamber of Commerce imported **Mme. Tokuho Azuma** & her **Kabuki Troupe** for an invitation perf. in Veterans' Aud. The **Mexican National Folk Ballet** performed in Nourse Aud., formerly the HS of Commerce, but some would-be audiences failed to find their way, not being aware of the changed name.

Magana Baptiste plans a concert tour and visit to India for research. She has been invited by the **Nat'l Dancers of Ceylon** to join them for a world tour and study. Recently she gave a program for Prince Pak Alum, head of the Indonesian Red Cross, and performed at the Mark Hopkins for consuls of the Latin American nations. She also appeared in a benefit at the Ina Claire Wallace home in Hillsborough for the San Mateo Society for Crippled Children.

CLIFFORD GESSLER

SOUTHERN CALIFORNIA NOTES

Lester Horton Dancers (Jimmy Truitte, Yvonne de Lavallade, Misaye Kawasumi, Jeanna Limyou & Val Goodrich) were the dance attraction for the Hollywood Bowl Jazz Festival, with Machito's orch. Horton's "Banda," revived by Goodrich for himself & Miss Kawasumi, proved a strong opener. Truitte's "Blues" for himself & Misses de Lavallade & Limyou and his "Jazz Chorus" for 5 dancers showed emergence from tradition & the unfolding of a personal style. All 3 works were in the polished Horton tradition . . . **Robert Cole** replaced **Louis Kosman** as Jud midway in the "Oklahoma!" run. **John Williamson**, also, was called by USCG., but a co. plea held him. He reports for duty Nov. 3 then joins **Alicia Alonso's Ballet de Cuba** Dec. 8. **Linda Howe** as the 'Dream' Laurie proved that she can run more beautifully on stage than 999 out of 1,000 dancers . . . **Dick Cahill**, formerly of the **Marquis de Cuevas Ballet**, has joined the **Tupine-Clare Ballet la Jeunesse.**

Valentina Oumansky, who danced in the "Can-Can" sequence shown to Nikita Khrushchev, coached Shirley MacLaine in her Russian welcome speech. Afterwards Miss Oumansky had a brief opportunity to use her Russian on Mr. K in person . . . Jon Searcy, mentor of the **So. California Ballet Guild**, went to San Francisco for a luncheon with Mrs. William Bayliss, his counterpart with the **S.F. Opera Ballet Guild.** They talked policy, publicity & mutual help . . . 12-yr-old **Irina Mentor**, pupil in L.A. of **Maria Bekefi**, received an ovation from an audience of 8,000 for her solo work at the Salt Lake Tabernacle . . . Veteran teacher **Ernest Belcher**, assisted by **Arlee Higbee**, chose **Terry Andow** of Gardena & **Terry Ryland** of Rolling Hills as winners of the **So. Bay-Torrance Youth Ballet's** 3rd annual scholarship awards.

Before reporting to **Nina Coppola** for work in her Christmas perfs. of "The Nutcracker," to be done experimentally in the Mexican idiom, **Carl Tressler** will dance a return engagement with **Mia Slavenska** in Texas . . . **Jacques Cartier** did one of his famous drum dances at the Santa Fe 247th Annual Fiesta. An exciting climax was provided by the burning of a huge effigy of Old Man Gloom, which formed his background . . . When **Margret Dietz** returned to Germany with her teacher, **Mary Wigman**, her teaching post at the U. of Calif. was vacated. The very capable **Mary Tiffany** has been appointed her successor and received good wishes at the opening of the new $1,000,000 gym complex. The studio not only has its own stage, but the floor is con-

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DANCE SCHOOLS

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10323 Santa Monica Blvd. Studio 1
Los Angeles 25 DUnkirk 7-0492

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Victor Moreno Academy of Ballet
Spanish-American Ballet
18323 Ventura Blvd., Tarzana DI 3-9345

Michael Panaieff Ballet Center
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150 North La Brea, L. A. 36, WE 3-9800

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Hope Moore, Associate
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1429 Marion Street, Denver

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5 Pelican Island, Ft. Lauderdale

Georges Milenoff School of Ballet
Russian Technique
251 Palermo, Coral Gables Ph. HI 85462

Imperial Studios — *Cecchetti Method*
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Palm Beach Towers, Palm Beach
TEmple 2-4774

Royal School of Dance
534 Chase Ave., Winter Park MI 7-3010
717 West Smith St., Orlando GA 2-6303

Thomas Armour — Ballet
2973 Coral Way, Miami HI 6-2523
8027 Biscayne Blvd., Miami PL 7-4843

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The Atlanta School of Ballet, *Under direction of Dorothy Alexander & Merrilee Smith*
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Cedar 7-7872

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School of Ballet
185 W. Madison St., Chicago 2

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Charles Grass School of Dance
Cosmopolitan School of Music—Dance Dept.
410 South Michigan Ave., Chicago 5

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410 South Michigan Ave., Chicago 5
Webster 9-3772

North Shore Academy of Dance & Theatre Arts: *Veteran Approved*
1054 W. Wilson Ave., Chicago 40

Ruth Page
135 So. LaSalle St., Chicago

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TENNESSEE

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School of Ballet
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Haitian Institute of Folklore & Classic Dance
Lavinia Williams, founder-teacher
Voodoo, Ballet, Tap, Ballroom, Teacher's Trng & "Haitian" Dance Magazine, Box 1301

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structed independently of the walls to insure resiliency. Miss Tiffany, incidentally, received her MA in Dance at USC . . . **Lola Montes** & her co. had the warmest of welcomes in Hawaii. Taxi drivers vied for the honor of transporting co. members, growers sent their choicest pineapples, and the Vanderbilts & Dillinghams entertained in their honor. An L.A. Philharmonic perf. will celebrate the triumph.

UCLA graduates with teaching jobs include: **Carol Smith** at San Jose State, **Stella Nakadate,** at San Gabriel and **Sandi Conant** at Chico State. **Larry Warren** has been re-engaged at Immaculate Heart College, L.A. . . . German dancer **Hans Birkenstock** made his US debut at UCLA. Though he showed clean technique and orderly choreography, he failed to engage his audience because of his philosophy of despair. A year in a B'way musical would make him a welcome addition to our male roster . . . **Luisa Triana & Co.** become more truly a co. with each new perf. Miss Triana's expressive face & pantomime were charming in "Apple Vendors in Seville" (with **Anna Galindo, Barbara Romano, Juan Talavera & Luis Rivera**). Her "Castanet Overture" had all the high style of a coloratura aria in 19th C. opera. **Cruz Luna** in a soleares & **Talavera** in an alegrias proved themselves strong soloists. Miss Galindo, baby of the co., again distinguished herself.

ANTA, expanding its activities to towns outside L.A., has presented **Kathryn Etienne's Ballet Co.,** the **Lily Aguilar Dancers, Jan Darian Dancers & Jon Angelo Dancers.** Angelo's choreography for "King John" & "Love's Labour's Lost" has also been seen in this series . . . The **Evelyn LeMone Concert Dancers** performed in a benefit for Marymount College & at the Pasadena Art Festival. Miss LeMone had the opportunity of seeing, uncut, the dance she choreographed for Miss Arizona for the Miss America finals . . . 1st prod. of the L.A. Civic Theatre Foundation featured **Lois Ellyn & Victor Moreno** in a shepherds' pas de deux, complete with 6 ft. crooks. A group of **Jeni Le-Gon's** younger dancers was used effectively in the play. **Barbara Lloyd** was partnered by **Haldor de Becker** in Lichine's "Homage to Chopin" . . . **Beatrix Monteil** was partnered by **Basil Thompson** in an incidental dance to the opera "Manon" . . . In 3 summer perfs. of the **LA City Ballet** additional new members included **Vincent Martinez, Freda Himber, Linda Vernon & Roberta Swing** . . . **Ruth St. Denis** has sent out a Current Biography, 1959-1960, that is as breezy as a chat with the great lady in person. JOHN DOUGHERTY

NEWS FROM WASHINGTON AREA

The **Washington School of Ballet** held auditions for a **Lisa Gardiner** Scholarship (to be awarded annually in memory of the school's late founder-dir.). Judges, Jean Battey, Katherine Mullowny & Margery Six, decided on 3½ scholarships for 14-yr-old **Donna Indyke, Lili Cockerille & Maria Dunkhanov** . . . **Washington Ballet** opens its 3rd season with a Nov. 21 perf., offering "Les Sylphides," "Raymonda," act III, & **Mary Day's** "Modern Madrigal." Guest artists **Nora Kovach & Igmon Rabovsky** performing "Coppelia" & "Esmeralda" . . . The Annual Book Fair, sponsored by the Washington Post, will feature perfs. by the **Evelyn Davis Dance Playhouse,** Nov. 15; the **Dolores Ringer Ballet Petit,** Nov. 21; the **Hedi Pope Dance Group,** Nov. 22 . . . **Evelyn Lohoefer,** composer, announces a new children's album, "Come See the Peppermint Tree," with vocals by **Donald McKayle,** to be released in Dec. by Bob Bialek of Washington Records.

Ruth Heike (Vienna Dance Academy) & Virginia Wilson (U. of Colo. & Juilliard graduate) join **Ethel Butler** on the dance staff of Howard U. **Beth Osgood Chanock** is new dance teacher at Sidwell Friends School. A Sat. children's dance workshop, dir. **Sandra Harrision,** former "Jamacia" dancer, will be a Southeast Neigborhood House feature . . . The **Washington Contemporary Dance Group,** dirs. **Mary Craighill & Louis Tupler,** has initiated a complete adult modern dance program, including technique, composition repertory & ballet for modern dancers. Faculty: **Linda Lewis, Gay Cheney, Roy Gean** & the dirs. Tupler, using technical dance phrases from 3 of his concert works, will teach Aspects of Modern Dance, and a course, Teen-age Modern Repertoire . . . The George Washington University Players & **Dance Production Group** will present "Damn Yankees" Nov. 14 . . . U. of Maryland is holding movement ed. clinics for Maryland HS teachers at which **Gladys Andrews & Robert Flemming** (NYU) talk & demonstrate methods for child instruction Nov. 12.

The Evelyn Davis Dance Playhouse offers an Oct-May Artist Workshop Series, providing courses by **Dorothy Grimes** (introduction-instruction in traditional dances of Hawaii & the South Seas), **Charles Weidman, Ishvani** (traditional techniques & dances of India) and **Jefferson Ann Miller** (Modern jazz). VIRGINIA FREEMAN WEIL

LONDON DATELINES

Between the last perf. of **Jerome Robbins' Ballets: USA** Sept. 19 and the opening of the **Royal Ballet** at Covent Garden Oct. 19, there was a ballet hiatus in London. On the agenda for the opening night of the Royal Ballet was a 1st perf. of **John Cranko's** "Antigone." Starring **Svetlana Beriosova,** based on Racine's "Les Freres Ennemis," scenery by Mexican painter Rufino Tamayo, the ballet has a specially commissioned score by the Greek composer Mikis Theodorakis. Co. played in 2 theatres in suburban London prior to this opening. Perfs. were notable for the opportunities offered to the younger co. members. Most important of all was the 1st appearance of **Antoinette Sibley** as Odette-Odile in "Swan Lake" Sept. 26. She has been coached by **Michael Somes** who elected to partner her on this occasion. It was a remarkably successful debut, beautifully danced and full of style.

The touring section of the Royal Ballet has now mounted "The Sleeping Beauty," closely based on the familiar Covent Garden prod., using the old Oliver Messel sets & costumes. Seeing this new prod. recently, I was struck by how quickly these youngsters had started to master its intricacies. **Annette Page,** newly promoted to ballerina as previously predicted in this column, & her husband **Ronald Hynd,** both guest artists as it were from the resident Covent Garden co., gave highly proficient accounts of the leading roles. I also saw a young Scots girl, **Susan Alexander,** partnered by **Desmond Doyle,** in the ballet. Alexander gave a very commandable 1st sketch of Princess Aurora. Doyle gave every sign of being a discovery as a premier danseur. Another new Cranko work was to be mounted for Stratford-on-Avon. This is "Sweeny Todd," based on the famous Victorian melodrama. Scenery & costumes are by Alex Stone, music specially composed by Malcolm Arnold. The leading role of Sweeny Todd went to **Donald Britton.** After completing its provincial tour, co. is to dance in So. Africa early next year. For this tour **Nadia Nerina, Gary Burne,** Ronald Hynd & Miss Page join the co.

Nov. 9 the **Georgian State Dance Co.** is to open a 2½-wks. season at the Albert Hall . . . Although it still awaits official confirmation, it is strongly rumored that **Roland Petit** is to bring his full eve. ballet "Cyrano de Bergerac" to London during late Nov. CLIVE BARNES

NEWS FROM FRANCE

Premiere of the Marcel Ayme-**Roland Petit** musical, "Patron," took place Sept. 29. The **Paris** press was very hard on the prod. with the exception of a few skits, notably one about Francoise Sagan followers. Ayme was unsuccessful in enlivening the rest, a fantasy-satire about the Minister of Finance. Petit's staging and choreography were smooth but lacking in originality. In his usual angular style Bernard Buffet created decor & costumes that were more theatrical than usual. Only real triumph was **Zizi Jeanmaire.**

After the vulgarity of **Mlle. Vijayanthimala** and the naivete of the **Nat'l Theatre of Bombay,** it was a pleasure to find in **Mrinalini Sarabhai** an authentic artist. In her art she is able to remain faithful to its origins and to be comprehensible to the public. She was assisted by a remarkable Kathakali dancer named **Chattuni Panniker** and by a well trained and experienced group.

The Oct. return of **Luisillo** was a brilliant and warmly applauded one. In addition to familiar works Luisillo, dazzling in his own virtuosity, presented the excellent "Romance Cordobez" & "Symphonic Sevillane." Particularly worthy of mention among his co. members are **Maria Vive, Victoria Salcedo & Josefa Ibarz** . . . A.M. Julian, Administrator of the French Nat'l Lyric Theatres, has named **Serge Lifar** as choreographic consultant of the Theatre des Nations, a position which consists principally of selecting the int'l troupes to perform there during seasons to come. MARIE-FRANCOISE CHRISTOUT

NEWS FROM GERMANY

Ballet had its usual share in this year's Berlin Festival. With choreograhy by **Tatyana Gsovsky,** the Stadtische Oper contributed a double bill of "Black Sun" & a shortened version of Henze's "Ondine." Choreographically, "Black Sun" was more interesting with its blood dripping story from the house of Agamemnon (specially composed by Berlin's Heinz Friedrich Hartig). A relentless grip of fascinating poses held one throughout. Main interest centered on the perfs. of **Tana Herzberg** as Clytemnestra and **Jurgen Feindt** as Aegisthus. **Gisele Deege** as Electra and **Gert Reinhold** as Orestes were a colorless pair.

"Ondine" seemed even longer than its London version. The story was abandoned, leaving the characters minus their individuality and without the modern fairytale atmosphere. Only in the last act divertissement did the choreography seem to assume shape, and here the younger generation of Stadische Oper dancers (including **Konstanze Vernon, Marion Cito, Tana Herzberg & Klaus Beelitz**) revealed its positive qualities. **Judith Dornys** as Ondine was disappointing as she never came to grips with characterization. **Wolfgang Leistner** as Palemon & **Manfred Taubert** as Tirrenio were acceptable without being remarkable. Thus, it fell astonishingly to the Beatrix of **Suse Preisser** to dance a real character of marked individuality . . . Another event of dance interest at the Stadtische Oper was the German premiere of Schonberg's opera "Moses and Aaron." The Dance Around the Golden Calf was composed in a rigidly formalized manner by **Dore Hoyer**. It perfectly fits the prod. although without dimensions to hold interest.

An experimental ensemble was assembled by **Pierre Lacotte** from Paris. It offered a scenic presentation of Duke Ellington's "Such Sweet Thunder," Shakespearean jazz sketches.. 2 Berlin actors read accompanying text from Shakespeare's dramas while dance interpretations were given by Lacotte & his group, including **Lena Skerla, Marianne Lutz-Pastre, Marion Cito & Jan Borall.** While the whole idea, executed with a vast array of props, seemed full of budding potentialities, the realization was rather embarrassing due to Lacotte's poor choreographic vocabulary and the inadequate standards of his dancers . . . The biggest and only unanimously applauded success of the entire Festival was **Jerome Robbins' Ballets: USA**, just the co. Berlin has awaited since 1945. It seems likely that the influence exerted by this co. on the German dance scene will exceed that of any other foreign seen in Germany since World War II. HORST KOEGLER

NEWS FROM ITALY

VENICE: During Aug. & Sept. many dancers from all over the world visited the tomb of **Diaghileff** on the 30th anniversary of his death. Visitors included: **Alice Nikitina, Margherita Wallmann, Serge Lifar, Luciana Novaro, Serge Peretti, Marcella Ottinelli** & a large group of her pupils, **Vera Veghin, Ana Galina** & co. members, **Grant Mouradoff, Marina Svetlova, & Maria Bojanev** . . . During the International Film Festival at the Venice Lido, many balletomanes among the film enthusiasts saw **Ana Galina** & her co. appear on a special platform built in the Excelsior Hotel's ballroom which overlooks the sea. Galina and her well-trained dancers displayed a very high standard of dancing despite the makeshift stage. Critics & public were pleased by the **Fokine** repertoire. Galina & co. left for a tour in Greece & the Near East after signing a contract for a 2nd Italian tour.

Choreographer **Luciana Novaro** has had a busy summer. In Venice she choreographed "Venetian Dances On the Water" for the 22nd Festival of Contemporary Music, a sumptuous spectacle reproducing the fiestas of years ago. 50 dancers, led by **Gilda Malocchi & Giulio Perugini**, participated in the show which included a mimed section by **Giovanni Poli.** Dancers & mimes were used a great deal in 3 1-act modern operas choreographed by **Jacques Lecoq & Giancarlo Cobelli** and presented by the Musical Festival at the Venice Opera House. **Ram Gopal** presented a program of Indian folklore. **Novaro**, in addition to choreographing ballets for Italian TV, staged Purcell's "Dido and Aeneas," well received in Milan and other towns in No. Italy.

Spanish dancer **Rafael de Cordoba** & a small co. were such a box office success that they were held over for 6 weeks at the Lido . . . Painter Piero Zuffi & choreographer **Ugo dell'Ara** (who has definitely left La Scala) produced a series of ballets for the fashion shows presented at the Palazzo Grassi.

MILAN: Choreographer **Anna Maria Beltrame** and dancers **Evelyn Andre, Wendel Komter, Eileen Copley & Bryan Payne** (all pupils of Sigurd Leeder in London) gave a 2-wks season of modern dance at the intimate Teatro Gerolamo. LUIGI GARIO

NEW ZEALAND-AUSTRALIAN NEWS

NEW ZEALAND: The **Poul Gnatt New Zealand Ballet Co.** touring until Nov., is performing to full houses for its new ballets "Stranger in Paris" & "Peer Gynt," both by Gnatt. Older works include "Coppelia" & "Napoli" . . . Most promising news in years is that the **New Zealand** and **Auckland Ballets** will merge, forming a co. of 30. Titled **The United Ballet Co.**, the group is to commence work in Nov. For the larger co. **Rowena Jackson & Philip Chatfield** will produce "Les Patineurs." "Prince Igor" will mounted by **Russell Kerr**, of the **Festival Ballet.**

AUSTRALIA: **Kolo**, the Yugoslav dancers, who have traveled widely overseas, are due soon . . . The Russian dancers arrived in Australia after all! Numerous Russian pros & cons regarding whether or not to visit Australia at all, to include or exclude New Zealand, to present one group rather then another, plus many official statements by the Elizabethan Theatre Trust director, Hugh Hunt, finally culminated in perfs. by 12 soloists from the **Bolshoi Ballet.** After 2 yrs. of negotiations, begun when Mr. Hunt visited Russia in 1957, the group opened July 31 in Melbourne for a week, then Canberra, Brisbane & a week in Sidney and finally flew to New Zealand Aug. 23 for a 5-wk season.

Cheering audiences made the visit a coup for the Russians, as Australians are rather reserved. The press, however, did not go overboard but gave high praise to the ability & artistry of the dancers. One paper really summed up their official attitude as one of "courteous friendliness." In chatting at rehearsal we found a gentle kindness in **Nina Fedorva** and real warmth in **Leonid Zhdanov.** He spoke in glowing terms of his dancing with **Alicia Alonso** during her USSR appearances. "Such beauty in just the pointe of her feet. . . "

Controversy has raged here as elsewhere, ranging from adulation among the balletomanes to the narrow insular attitude of "our dancers are better." But the tremendous speed of Gennady Lediakh's a la seconde pirouettes in releve was breathtakingly beyond the scope of the majority of male technicians of "the West." The Russians make all they do seem not only effortless but wonderfully exciting fun as well. Despite the thrill of technique and strong pirouett artistry, there was disappointment in th cert-type format with black drapes, lack chestra, corps de ballet, inventive choreo decor or costumes and, above all, the poverty of time alloted for the Australian s As to style of body placement, arms, etc., is essentially a matter of taste.

The dancers were unhappy at a contr created when a member of Parliament re on the presence of an NKVD member wit dancers, Later, newspaper editorials were castically witty about "Beware the red sh etc. However, box office was so good th scholarship for several years' study in will be awarded to 2 Australian choreogr by the Elizabethan Theatre Trust. BETH

REPORT FROM MEXICO

After 5 perfs. in Bellas Artes, the **Plat Folk Choir** had to be moved to the enormou ditorio Nacional for 15 more, by popular de The type of dance was familiar to all who seen Russian dance films from years back. choreography is simple — men advancing th straight lines of nodding women, circles and circles, etc. — but all was done with such viction that it almost seems new . . . B closing his long engagement, **Roberto Iglesias** miered new works. One of them, "Corrido," a weepy romance with Mexican folk dances stuck in. After a promising opening, it went s ily down to a finale which had the heroine done by **Rosario Galan**) teeter off in a surpr reference to our old friend Giselle. It was received by an adoring public, but it cannot considered either rounded or well conceived.

Ballet Folkorico, dirs. **Amalia Hernandez & Fe Segura**, comprised of members of their respec groups (**Ballet de Mexico & Ballet Concierto**) warmly received in Chicago at the Pan Amer Games and in L.A. Canada was to be the stop . . . **Ballet Nacional** is to have a Nov. season at the Teatro Fabregas with premieres **Guillermina Bravo & Carlos Gaona.** Among repertory works to be danced is "La Inicia (The Initiate), by **David Wood.** The **Nuevo Te de Danza** will be guest co. and perform "Tiem de Mar" & "Contrastes," by **Xavier Francis.**

JOHN FEALY

NEWS FROM LATIN AMERICA

ARGENTINA: Recent offerings from the Colon co. have included: "Swan Lake," "Petrouchka," "Juan de Zarissa," "Pillar of Fire" & "Apollon Musagete." **Antonio Truyol**, premier danseur of this co., is preparing his debut as choreographer with "Pavana Real" to music by Spanish composer Joaquin Rodrigo . . . **Angel Pericet's Spanish Dance Co.** & the **Ballet de Buenos Aires** have been touring the provinces.

CHILE: The **National Ballet** has left for Buenos Aires where it will perform at the Teatro Colon for a fortnight . . . **Noisvander**, who directed the **Chilean Mime Theatre**, winner of 2nd prize at a 1957 int'l competition in Moscow, presented students of Santiago's Deaf Mute HS. Results after 1 year's work were very promising . . . The **Ballet de Arte Moderno** has been dancing all the ballets in the present opera season.

HANS EHRMANN-EWART

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